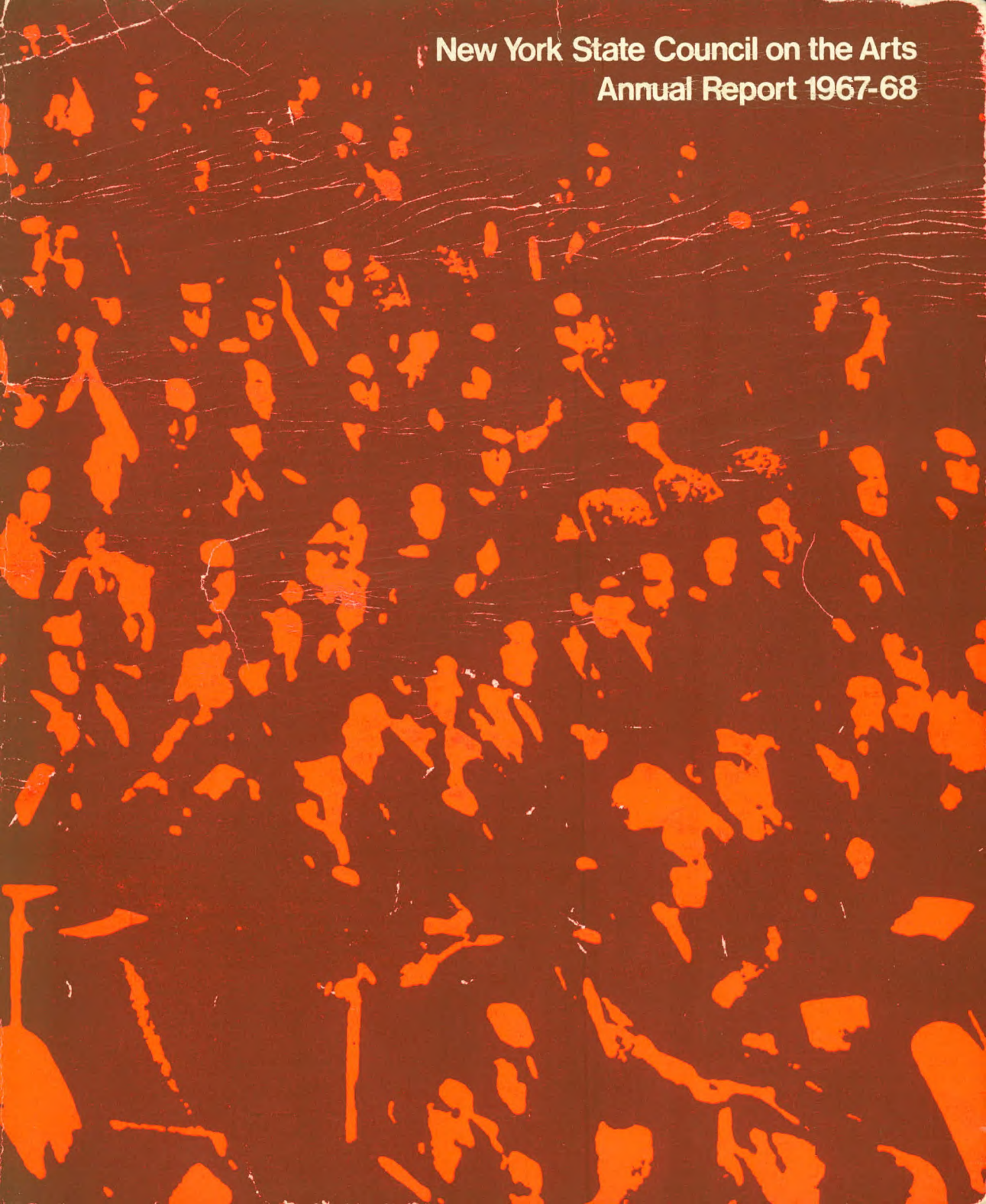


New York State Council on the Arts  
Annual Report 1967-68



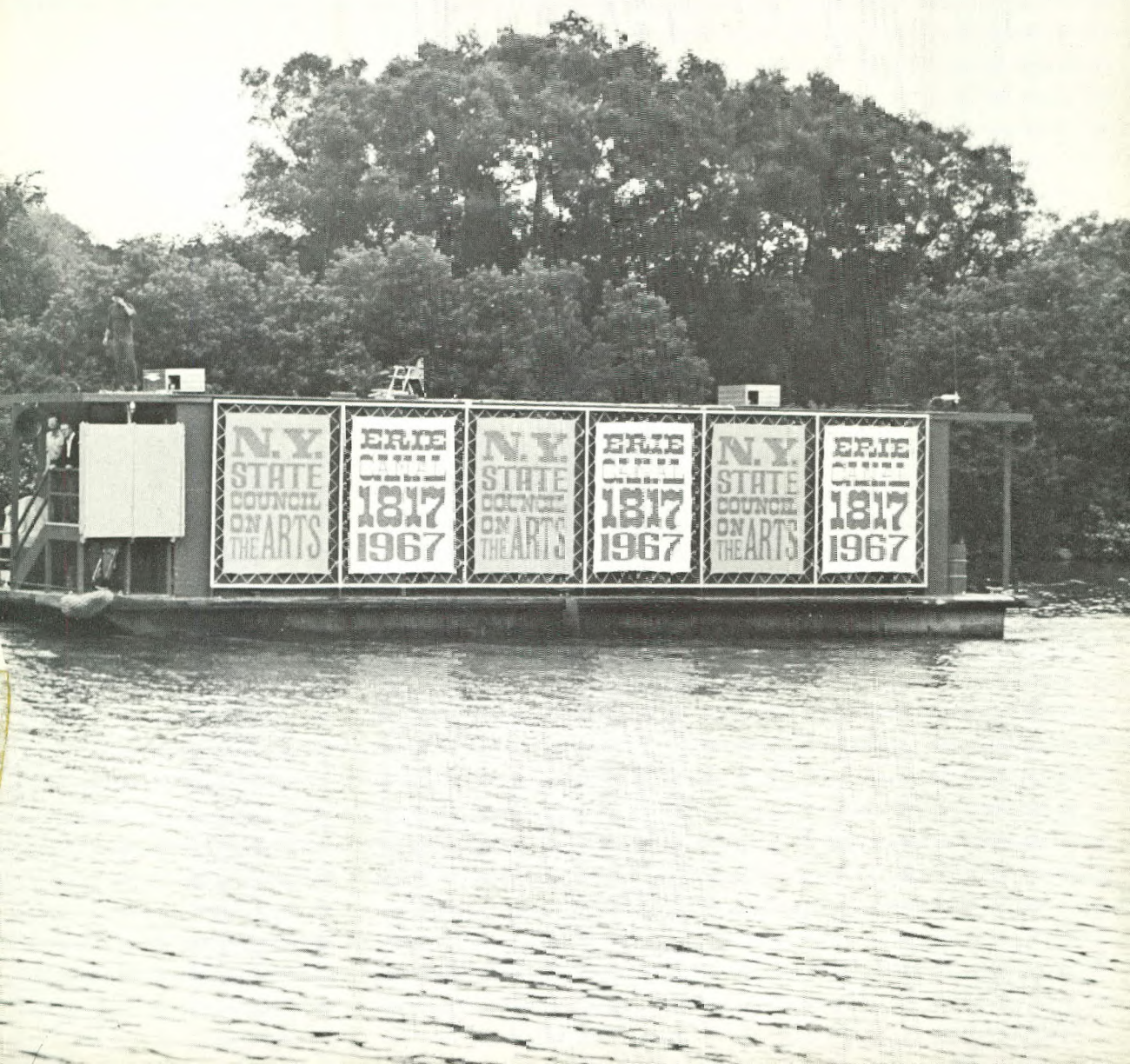
**New York State Council on the Arts    Annual Report 1967-68**







New York State Council on the Arts  
Annual Report 1967-68





**New York State Council on the Arts**

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Title Page: *The Council's mobile Erie Canal exhibition leaves Waterford aboard the Erie Maid.*



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## Foreword

The New York State Council on the Arts is now eight years old. Early concerns of government control, of political influence, of favoritism and artistic cautiousness seem now to be inappropriate in terms of what the Council has accomplished and how it operates. Its character is inventive, experimental, and courageous. Its insistence on artistic quality throughout programs ranging from architectural preservation to contemporary poetry has been uncompromising. Not only has the idea of the Council proven successful, it has been the standard for state arts councils in all the other states of the union as well as four territories and the District of Columbia.

It is important that this be mentioned because it is proof that government support of the arts works. Eight years ago there were only a handful who thought that government and the arts could function productively for the benefit of both. The unhappy specter of the Works Progress Administration and the Federal Theater Project of the thirties was a reminder that the nation's only other government venture with the arts had been abandoned as an unnecessary and disquieting economic expedient.

The basis for government's current interest in the arts is different. "The People of the State of New York, represented in the Senate and Assembly" have declared that the arts are "a vital aspect of our culture and heritage." The arts are not an aspect of economic policy but of public necessity. The distinction is important. It will become even more important as we enter an age of unparalleled affluence, of untold leisure time, of goals for a new generation whose ambitions are not limited to material success.

The Legislature of the State of New York has not only recognized the significance of this positive and adventurous program of twentieth-century government but consistently encouraged it with increased appropriations. The Council is a credit to the Legislature that allows it to function. It is also a credit to its members and staff, who carry out its

legislative mandate, as well as a source of personal gratification to me. Most importantly, the New York State Council on the Arts is a credit to the arts and the people of the State it serves.

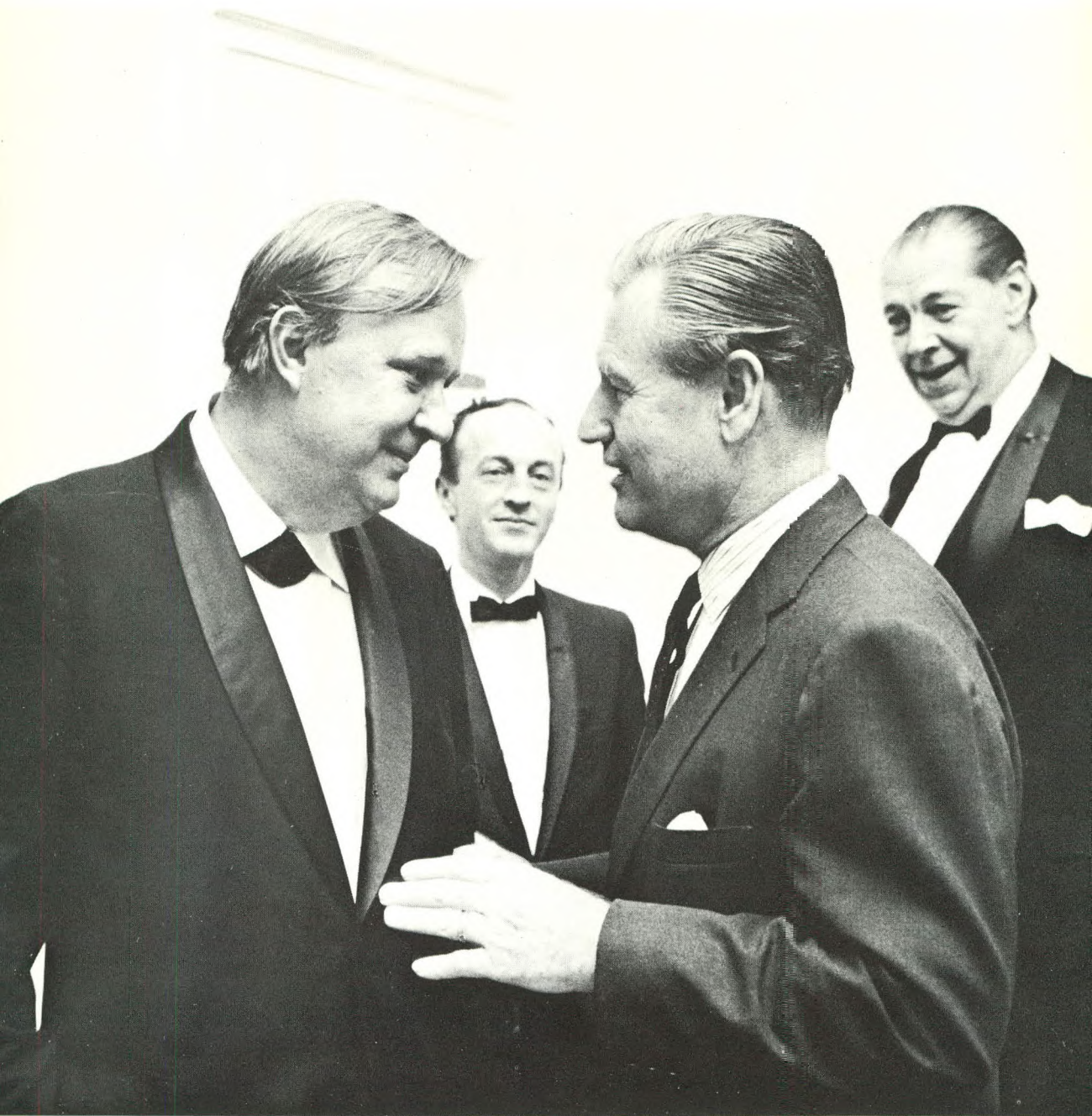
Nelson A. Rockefeller  
Governor

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*"The politics of art are hazardous—yet an unalterable axiom will eliminate all the dangers: there must be no political interference in the arts by government. If the artistic community feels it is being used or its freedom controlled by government, it will react loudly and heatedly. The calibre of appointments must be the best in the state—people who are familiar with the workings of arts organizations yet far-sighted enough to see the state as a whole. And once the appointments have been made, their trusteeship must be respected. The arts are not expensive in relation to other traditional government programs. However, a token amount of money will only frustrate ability to be effective. The worst thing that can happen is to have too much money to go unnoticed and not enough with which to do anything."*—Good Art is Good Business and Good Politics, excerpts from a speech given by Nelson A. Rockefeller before the 59th Annual Meeting of Governors.

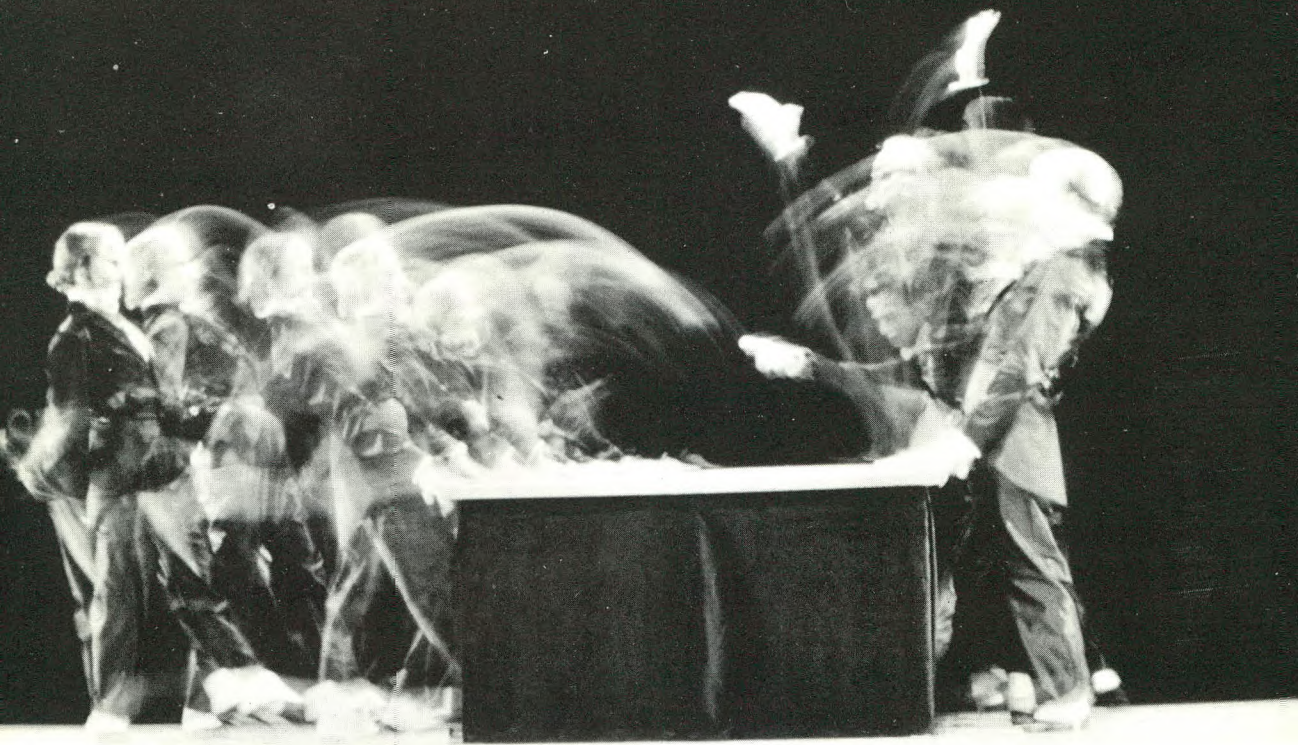
Opposite: *The Governor at the opening of a retrospective exhibition of the work of Robert Motherwell at The Museum of Modern Art in New York City. With him are Motherwell, the late Frank O'Hara, and Rene d'Harnoncourt, director of the museum.*







## The Chairman's Review



Mr. Knox writes: "We are not unaware that some artists and some art forms continue to starve in spite of the improved cultural climate. Singers still find it necessary to travel to Europe for training and recognition. Modern dance continues to be a step-child forced to inhabit the closets of lower Manhattan. Children's theatre is still another concern.

"Because of the question of quality, the Council continues to resist any notion of support on a formula basis by which both the excellent and the mediocre have equal claim to State funds by virtue of numbers, size, or population. Careful scrutiny is given to all proposals, and only those from which the most artistic value will be received are supported."

Above: The Kurt Jooss ballet *Green Table*, performed by the City Center Joffrey Ballet with Council support.



The New York State Council on the Arts will touch approximately 340 communities throughout the State with over 2,000 instances of support during the 1967-68 fiscal year. This support varies from a concert by the New York Concert Trio for 150 Pottersville schoolchildren, to a massive, long-range theatre project with the Brooklyn Academy of Music involving private, federal, and municipal sources of support. In addition, the Council staff and professional consultants have offered advice and assistance to scores of local arts organizations, professional performing groups, and individual artists. The Museum Aid Program, having completed its second year, has generated projects which will influence generations to come. Eric Larrabee, in our first Annual Report, has said, "After life has been made possible, the natural impulse seems to be to make it worth living." It is this impulse that the Council on the Arts is attempting to nurture.

The New York State Council, during its years of probation as a temporary agency—from 1960 to 1965—chose its programs and procedures with caution. Experimentation and flexibility were and still are the guiding principles. Although we are only eight years old, we find we must now guard against the staid.

Artistic quality must continue to be the watchword. Yet this question of "quality" is a tricky business. We are coming to realize that what is "quality" for the regular subscriber to the Metropolitan Opera may not necessarily be "quality" for—or even within the range of experience of—a child raised in a slum. During this past year, the State Legislature designated funds for the use of "art" as a means of communication for the children and adults in slum neighborhoods. You will find throughout this report programs which attempt to give more attention to audiences in underprivileged areas of the State.

The Council's base of interest has further broadened this year to include the environmental arts and mixed-media expression. Certain special projects in jazz and literature have been undertaken as well.

At the same time, the Council continually looks for new ways to enliven old programs. This year one

of our traveling exhibitions traversed the State on a boat via the Erie Canal. This particular method of housing and transporting an exhibition was chosen in direct relation to the exhibit itself—"The Erie Canal: 1817-1967"—and to further point out the value of the Canal to the citizens living along its towpaths.

All of our programs continue to rely on the help of local sponsors, their initiative and hard work. New communities continue to call on these programs while others are able to continue their arts programs without Council support.

Cooperation with other agencies, both state and federal, has proven, once again, to be enormously fruitful and effective. This year funds from the National Council on the Arts, the New York State Council on the Arts, and the State University of New York were used for residencies and tours throughout the State University system. In this instance the Council has served as matchmaker in combining monies, artistic resources, administrative know-how, and—most important—audiences.

The Council's main question will always be, are we serving audiences and building new ones? Statistically, it appears that we are, but the Council must continue to concern itself with the question of whether aesthetic appreciation and involvement is being developed from within the community. We must continue to measure this; yet, again, we must not lose sight of artistic quality.

I have been privileged to be Chairman of this exciting idea for the eight years of its existence, and have seen it grow and prosper. The results of the Council's work could not have been obtained without the personal interest and dedication of Governor Rockefeller as well as the members of the New York State Legislature who have repeatedly endorsed the Council's activities with increased appropriations. Most important, the people of the State have responded with constantly gratifying enthusiasm.

Seymour H. Knox  
*Chairman*





WELLSVILLE, N.Y., Oct. 13—The Leonard De Paur Chorus performed in this town of some 5,000 in the southwest part of the State.

BROOKLYN, N.Y., Oct. 22—Hal Holbrook performed "Mark Twain Tonight" in Canarsie Beach section of this fourth largest municipality in the country.



*Last spring the Air Preheater Company asked the Council to assist in developing a performing arts series for the town of Wellsville, where it is located. Air Preheater's staff of engineers and professional people was increasing yearly, and although performances were being given at nearby Alfred and at Houghton College, most seats were taken by students and few Wellsville residents could attend. The Company felt an obligation to provide cultural opportunities for its people and at the same time wanted to include all of Wellsville in its plans.*

*Members of the Council's Touring Program staff met in Wellsville with civic and business leaders representing all areas of the town, and a committee was formed to choose programs, select dates, and conduct a series subscription campaign. Because performances were to be given in the high school auditorium, Council staff members suggested that Wellsville children be included in the audience. As a result, arrangements were made for a free daytime student performance to precede each regular evening performance—with parents' subscription tickets supporting this additional feature. The town's response to the first few performances indicates that the future of the Wellsville Arts Council is assured.*

*The Canarsie Beach Cultural and Civic Center Committee had long-range plans for a cultural center but wanted to demonstrate now that there are receptive audiences for performing arts events in South Brooklyn. Lacking experience in planning a season series, the Committee approached the Council for advice and financial assistance.*

*Because the Committee was already in existence, it was unnecessary for the Council staff to visit Canarsie Beach for conference. In general, however, assistance paralleled that which had been offered in Wellsville. The Committee president visited the Council offices frequently and regular contact was maintained by telephone. A successful subscription campaign was mounted, and local response to early events has solidified the Committee's determination to build its cultural center.*

## **Touring Program**

The key to success for the performing arts in America is a constantly expanding audience. This is the main concern of the Council's Touring Program. The Program offers advice and financial support to local groups interested in developing cultural programs in their communities. Instituted in 1961, it was recast two years later to give the local sponsor the initiative in selecting the program for its community. Under the present plan, the sponsor makes a tentative commitment to a performing group, then applies to the Council for the difference between the total performance costs (artist fee and presentation expenses) and income (from tickets, local philanthropy, etc.) to meet the artist's fee.

The revised plan was fostered by the expectation that increased local involvement would result in larger audiences, and there can now be little doubt that this is the case. In the three-year period between 1964 and 1967, audiences at Council-supported programs have increased from 151,500 (1964-65) to 180,343 (1966-67). Total audiences for the three-year period approached the half million mark.

In 1967-68 the Touring Program supported 345 performances, an increase of 61 over the previous season. These performances by 111 companies were presented by 147 sponsors in 99 New York State communities. Artist fees totaled \$563,602, with Council support of \$222,609 amounting to approximately 40% of the total. That this degree of support was slightly higher than last year's 37% is due to increased activity in urban core areas, where a much greater proportion of support (as much as 60%) generally has been required. It should also be noted that costs other than artist fees are in effect borne by the local sponsor. In the case of a performance by a large opera or dance company, presentation costs (auditorium rental, stage hands, publicity, tickets) can amount to more than half the Council-supported artist fee.

The number and variety of professional performing arts attractions included in the Touring

Program also increased in 1967-68. In the past season local sponsors could choose from among 9 opera companies, 16 symphony orchestras, 58 concert ensembles, 40 dance companies, 31 theatre attractions, and a large number of special theatre presentations for children. As in the past, sponsors requested most support for concert performances. More than 50% of all Council support within the Program went to concerts, with 11.5% for opera, 16% for dance, and 18% for theatre.

Of the 147 sponsors assisted by the Council, 55 were colleges and university groups and 74 other adult organizations. Eighteen groups presented attractions to audiences of children. Over 40 had not requested Council support in the previous three seasons, indicating that the Program continues to serve new groups as it widens its geographic coverage and expands audiences.

As the Touring Program develops and more groups seek Council assistance it has become ap-

parent that the Council's advisory role is of primary importance. Groups eager to present performances to new audiences frequently lack organizational expertise. Increasingly, the Council staff has been called on to advise about fund raising, ticket sales, and publicity. Special efforts to assist in such matters have been highly successful; in addition to the programs at Wellsville and Canarsie Beach, new sponsoring groups have been formed or are planned in Gloversville, Locust Valley, and Sheepshead Bay.

The Touring Program remains central to the Council's participation in the performing arts. Its steady advance over a period of seven years is clear indication of the vitality of the performing arts and the increasing interest that they hold for the people of New York State.

Arthur J. Kerr  
*Touring Program Director*

#### Seven Year Comparison of the Professional Touring Performing Arts Program

	Council Support	Artist Fees	Perform- ances	Commun- ities	Local Sponsors	Touring Companies
1967-68*	\$222,609	\$563,602	345	99	147	111
1966-67**	\$186,445	\$496,572	278	100	139	95
1965-66	\$180,535	\$445,120	259	109	145	84
1964-65	\$155,570	\$405,000	233†	92	120	70
1963-64	\$155,550	\$342,000	224	88	68	57
1962-63	\$264,500	\$264,500	107	53	45	9
1961-62	\$330,000	\$330,000	92	46	40	6

\*Projected

\*\*Revised

†Not including 30 in-school concerts

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*Listings of concerts, dance recitals, operas, theatre events, and children's entertainment supported by the Council's Touring Program appear on the following pages. Right: Characters from the Children's Theatre International production of Babu for the All-Day Neighborhood Schools' "Saturday Theatre for Children."*









Left: *The New York Pro Musica* performs *The Play of Daniel* at *Hamilton College*. Above: *The Hudson Valley Philharmonic* plays for inmates and guests at *Wallkill State Prison* with *Walter Trampier* (top) *viola soloist*.



## Concert

Local sponsors presented 125 concert performances by 40 different groups in 1967-68 with Council assistance of \$112,059. Total artist fees for these Council-supported attractions amounted to \$269,429.

### CALENDAR OF PERFORMANCES

Alard String Quartet  
Albany Symphony Orchestra  
Baltimore Symphony Orchestra  
Beaux Arts Trio of New York  
Beaux Arts Quartet  
Binghamton Symphony Orchestra  
Boston Symphony Chamber Players  
Buffalo Philharmonic Orchestra  
  
Chamber Symphony of Philadelphia  
  
Cincinnati Symphony Orchestra  
Claremont String Quartet  
Clarion Concerts Orchestra  
Creative Associates of Buffalo  
De Paur Chorus  
Duetri Ensemble  
Fine Arts Quartet  
Gregg Smith Singers  
Guarneri String Quartet  
Hudson Valley Philharmonic Orchestra  
  
Ithaca Woodwind Quintet  
Juilliard String Quartet  
Kroll String Quartet  
Lenox String Quartet  
Minneapolis Symphony Orchestra  
Music for Westchester Symphony Orchestra  
Music from Marlboro  
New Art String Trio  
New York Brass Quintet  
New York Chamber Soloists  
New York Pro Musica  
New York Woodwind Quintet  
Orchestra da Camera  
Philadelphia Woodwind Quintet  
Pittsburgh Symphony Orchestra  
Princeton Chamber Orchestra  
Queens Symphony Orchestra  
St. Louis Symphony Orchestra  
Symphony of the New World  
Syracuse Symphony Orchestra  
Washington National Symphony

Oneonta  
Johnstown  
Deer Park, Hempstead, Mineola, Patchogue, Queens  
Croton-on-Hudson, Plattsburgh, Schroon Lake  
Schroon Lake  
Owego  
Brooklyn  
Elma, Ithaca, Morrisville, Olean, Oswego,  
Riverhead, Springville  
Albany, Alfred, Jamestown, Oswego, Potsdam,  
Wellsville  
Jericho  
Crompond  
Garrison  
Syracuse  
Wellsville  
Potsdam  
Croton-on-Hudson  
Delhi, Norwich  
Alfred, Old Westbury, Poughkeepsie, Stony Brook  
Beacon, Cornwall-on-Hudson, Kingston,  
Middletown, Newburgh, Poughkeepsie,  
Valatie, Wallkill  
Glens Falls  
Syracuse  
Schenectady  
Old Westbury  
Great Neck, Middletown, Oneonta  
Pleasantville  
Rochester, Syracuse  
Schenectady  
Fredonia  
Woodmere, Woodstock  
Clinton  
Houghton, Schroon Lake  
Suffern, Terryville  
Plattsburgh  
Houghton, Syracuse  
Plattsburgh, Schroon Lake, Westbury  
Jamaica  
Glens Falls, Merrick  
Brooklyn, New York  
Cortland, Oneida, Skaneateles  
Syosset



## Dance

Local sponsors presented 34 dance performances by 17 different companies in 1967-68 with Council assistance of \$33,725. Total artist fees for these Council-supported attractions amounted to \$88,550.

### CALENDAR OF PERFORMANCES

Alvin Ailey American Dance Theatre  
American Ballet Theatre

City Center Joffrey Ballet  
Merce Cunningham and Dance Company  
Carmen de Lavallade's American Dance Quartet  
Jean Leon Destine and his Haitian Dance Company  
Eglevsky Ballet Company of Long Island  
First Chamber Dance Quartet of New York  
Carola Goya and Matteo  
Harkness Ballet Company  
Erick Hawkins Dance Company  
Jose Limon Dance Company  
Donald McKayle Dance Company  
National Ballet  
Anna Sokolow Dance Company  
Paul Taylor Dance Company  
Yuriko and Dance Company

Brockport, Brooklyn, Geneseo, Tarrytown, Valatie  
Binghamton, Corning, Cortland, Middletown,  
Syracuse, Utica  
Brooklyn  
Brooklyn, Great Neck  
Cazenovia, New Rochelle  
Albany, Syracuse  
Massapequa  
Croton-on-Hudson  
Utica  
Jamestown  
Rochester  
Bronx, Brooklyn  
Brooklyn  
Bayshore, Niagara University  
Johnstown  
Brooklyn, Ithaca, Oneida  
Schenectady

## Opera

Six companies gave 19 opera performances in the State in 1967-68 with Council assistance of \$25,850. Total artist fees for these Council-supported attractions amounted to \$60,150.

### CALENDAR OF PERFORMANCES

After Dinner Opera Company: Seven short operas

American National Opera Company  
"Falstaff"  
"Lulu"  
"Tosca"

Goldovsky Grand Opera Theatre  
"The Barber of Seville"

Metropolitan Opera Studio  
"The Barber of Seville"  
"Cosi Fan Tutte"

Metropolitan Opera Studio Ensemble  
"Shakespeare in Opera and Song"

Turnau Opera Players: "The Barber of Seville"

Auburn

Brooklyn, Schenectady, Syracuse  
Brooklyn  
Brooklyn, Middletown

Canandaigua, Schenectady, Yorktown

Potsdam  
Bronx

Buffalo, Wappingers Falls

Bronx, Fleischmanns, Poughkeepsie, Utica

Right: Carmen de Lavallade. With Council assistance New York State residents have seen her American Dance Quartet perform at Cazenovia College and New Rochelle High School during the past year. Far right: Marie Collier appears as Tosca at the Brooklyn Academy of Music with Sarah Caldwell's American National Opera Company. Partially funded by the National Council on the Arts, the Company also received Touring Program support in its first year of operation.





## Theatre

Seventeen companies gave 65 theatre performances in the State in 1967-68 with Council assistance of \$40,025. Total artist fees for these Council-supported attractions amounted to \$116,847.

### CALENDAR OF PERFORMANCES

American Theatre Productions: "Phedre"	Greenvale
Robert Cherin Productions: "On a Clear Day You Can See Forever"	Ogdensburg, Rochester
Ossie Davis and Ruby Dee	Brooklyn
"An Evening with Basil Rathbone"	North Salem
"An Evening with Earl Wrightson and Lois Hunt"	Auburn, Brooklyn, Johnstown, Ogdensburg, Queens, Wellsville
Hal Holbrook: "Mark Twain Tonight"	Brooklyn
"Viveca Lindfors Sings and Reads Bertolt Brecht"	New Rochelle
Viveca Lindfors and The Strolling Players:	
"Three Boards and a Passion"	Alfred, Cortland
Tony Montanaro: "Mime's Eye View"	Saratoga Springs
William Mooney: "Half Horse, Half Alligator"	Alfred
Eugene O'Neill Memorial Theatre Foundation:	
National Theatre of the Deaf	Annandale-on-Hudson, Syracuse
National Players	
"Lute Song"	Albany, Brockport, Geneseo, New Paltz, Staten Island
"Much Ado About Nothing"	Albany, Burnt Hills, Canton, Delhi, Geneseo, New Paltz, Valatie
National Shakespeare Company	
"Much Ado About Nothing"	Rome
"Romeo and Juliet"	Utica
"Twelfth Night"	Auburn, Niagara Falls, Rochester, St. Bonaventure, Schenectady
"Volpone"	Bronx, Canton, Utica
Overland Stage Company: "Lion in Winter"	Geneseo, Ithaca, Oswego, Rochester
Skutch & Frank Presentation: "A Whitman Portrait"	South Fallsburg
Dick Weaver Attractions: "Pictures in the Hallway"	Ithaca, Johnstown, Oneonta, Woodstock
Emlyn Williams: "Dylan Thomas Growing Up"	Brockport, Delhi, Geneseo, Glens Falls, St. Bonaventure

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*"The performing arts are public arts. To exist they must have an audience; to be presented they need a stage. Their problems cannot be solved, the quality cannot be assured, the nation cannot be served well without community interest."*—The Performing Arts; Problems and Prospects, McGraw-Hill, 1965.

Opposite: National Theatre of the Deaf production of Gianni Schicchi. The company, which is under the aegis of the Eugene O'Neill Memorial Theatre Foundation, performs in an expanded form of sign language with an on-stage narrator explaining what is being said. Most of the actors are deaf, but audiences are made up of both the hearing and non-hearing. Other National Theatre of the Deaf productions include *Tyger! Tyger!* and *Other Burnings*, William Saroyan's *The Man with the Heart in the Highlands*, and *The Tale of Kasane*. During the past year the Council's Touring Program supported performances at Annandale-on-Hudson and Syracuse.







## Children's Entertainment

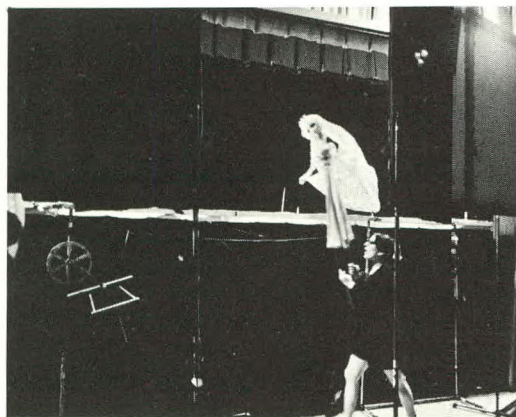
Children saw 102 performances by 31 different companies in 1967-68 with Council assistance of \$10,950. Total artist fees for these Council-supported attractions amounted to \$28,626.

### CALENDAR OF PERFORMANCES

Jack Adams: "Merlin the Magician"	Port Jefferson
After Dinner Opera Company: "The Impossible Forest"	Binghamton
Albany Symphony Orchestra, Little Symphony	Albany
American Children's Theatre: "Toby Tyler"	Port Chester
Charity Bailey, Judith Janus, Ted Dennis: "Songs That Dance"	Port Chester
Percival Borde: "The Talking Drums"	Croton-on-Hudson, Great Neck
Children's Theatre International: "Petey and the Pogo Stick"	Port Jefferson
"Colors in Music"	Great Neck
Dragon Marionettes: "Puss in Boots"	Brooklyn, Rhinebeck
Bel Gitelman and Company: "A Picnic for Patricia"	Rochester
Herrick Marionettes: "The Prince and the Mermaid"	Utica
Nino Luciano: "Fun with Hansel and Gretel"	Port Jefferson
Mara: "Land of the Playful Dragon"	Croton-on-Hudson
Maximillion Productions	
"Sam Stiller: Private Eye"	Yorktown
"A Song for Johnny Appleseed"	Amityville, Croton-on-Hudson
Tony Montanaro: "Children's Mime Theatre"	Great Neck, Utica
Opera Theatre of Rochester: "Birthday of the Infanta"	Rochester
Paper Bag Players	Binghamton, Rockaway, Yorktown
Performing Arts Repertory Theatre	
"Young Mozart"	Rochester
"Young Mark Twain"	Croton-on-Hudson, Liberty
Periwinkle Productions: "Poetry in 3-D"	Callicoon
Peter Piper Players: "Rapunzel" and "Treasure Island"	Rochester
Pickwick Puppet Theatre: "Sleeping Beauty"	Binghamton, Port Chester
Rockefeller Players: "Heidi"	Amityville
Saturday Theatre for Children	New York
Silver Button Productions: "The Silver Button"	Great Neck
Story-Time Dance Theatre: "Aladdin"	Briarcliff Manor
Theatre Arts Academy: "Pegora, the Witch"	Rochester
Touchstone Players: "I Sing to Myself"	Binghamton
Traveling Playhouse: "The Magic Fiddle"	Amityville
Turnau Opera Players: "The Barber of Seville"	Rhinebeck
Denis Tyrrell Productions: "The Legend of Sleepy Hollow"	Rochester
Young America Dance Comany	Yorktown

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*"We had to add more chairs in our auditorium (and) I feel confident that we will meet with further success so that our aid from the Council will be diminished." Opposite: Larry Berthelson's Pickwick Puppet Theatre presents The Sleeping Beauty as part of the Saturday Afternoon Theatre Programs sponsored by the Parent Teachers Club of the Ridge Street School in Port Chester with support from the Touring Program. The five-foot-high puppets pantomime and dance to Tchaikovsky's music. At the conclusion of their performance, puppeteers demonstrate how they have manipulated their actors with rods from below the stage.*







*Andrea Velis portrays Nebuchadnezzar in the American premiere of Benjamin Britten's The Burning Fiery Furnace at the 1967 Caramoor Festival in Katonah.*



## Special Projects

More directly than any of its other programs the Council's Special Projects serve to benefit the performing artist. Most activities classified as Special Projects originate from individual performers or producing organizations. The range is considerable; the Council has assisted in training performers, producing new works, and helping in the organization of performing groups that will address themselves to new audiences. In 1967-68 increased emphasis was placed on audiences in depressed urban areas; during the summer art literally took to the streets.

Grants were made in all the performing arts during the past year—in most cases being awarded to the artists themselves (rather than being channeled through local sponsors as in other Council programs). The Special Projects program also extended its activity to assist two cultural publications and to launch a major educational project on the college level in cooperation with the National Council on the Arts and the State University of New York. Recipients of grants included:

*Adelphi University*, in Garden City, Long Island—to provide tuition scholarships and room-and-board stipends to twenty-four qualified New York State applicants who could not otherwise have participated in its professional-level Summer Dance Workshop.

*The Brooklyn Academy of Music*, a performing arts center for 109 years—to plan a Theatre Arts Program for schoolchildren in the underprivileged borough districts of Fort Greene, Park Slope, Crown Heights, Bedford-Stuyvesant, Brownsville and East New York. The plans call for the creation of a professional multi-racial theatre company, which will perform at the Academy and visit classrooms.

*The Buffalo Philharmonic Orchestra*—to help tour a program of contemporary American music by Milton Babbitt, John Cage, Karl Kohn, Peter Mennin, Roger Sessions, and Leo Smit to colleges in Binghamton,

Brooklyn, Buffalo, Cortland, Fredonia, Garden City, Oneonta, Plattsburgh, and Stony Brook. At least two of the composers and conductor Lukas Foss or Walter Hendl were in residence for two days at each campus.

*The Caramoor Festival*, an annual summer music festival at a private estate in Katonah, New York, active since 1946—to help pay singers' fees for the American premiere of Benjamin Britten's *The Burning Fiery Furnace*.

*The Chelsea Theater Center*, founded in New York City in 1965 to help develop new playwrights and enable neighborhood residents and others to see full productions, readings, and workshops at its home base in the Church of the Holy Apostles—to pay actors' salaries and production personnel for a two-week run of *Junebug Graduates Tonight!*, a new play by musician-playwright Archie Shepp, which examines the situation of the Negro in white America.

*The Children's Cultural Foundation*, a non-profit organization dedicated to bringing the performing arts to underprivileged children—to help pay administrative and film costs of a New York summer "Moviebus", which showed free outdoor movies in Bedford-Stuyvesant, East Harlem, East New York, Fordham-Tremont, the Lower East Side, the South East Bronx, and on Staten Island. Films shown were made at neighborhood settlement houses by young filmmakers sixteen to twenty-one years old under the supervision of Rodger Larson.

*Experiments in Art and Technology*, an organization established in 1966 to serve as liaison between artists and engineers—for salaries of administrators and publication costs of a newsletter.

*Harlem School of The Arts*, a non-profit school founded by Dorothy Maynor to offer low-cost instruction in music, theatre, dance, and the visual arts to the children of Harlem—to help pay teachers' salaries.



Hunter College of The City University of New York, a major producer of public concert events in its auditorium—to help pay artists' fees for "New Image of Sound," a series of five concerts involving narration, mime-dancers, and films as well as live and electronic music.

*The Institute for Advanced Studies in the Theatre Arts*, in New York City, which enables American actors and directors to work with the world's leading theatre figures—to help produce a Japanese Kabuki play, *Kanjinchō* (*The Subscription List*), to be directed by Koshiro VIII of Japan and his assistant, Matagoro; to be presented in New York City and at the Library of Congress.

*Jazz Interactions*, organized to develop and maintain an understanding between the jazz musician and his audience—to present fifty concerts and lecture-demonstrations in elementary and secondary schools in and around New York City, many in depressed areas. Clem DeRosa, Joe Newman, Benny Powell, Jerome Richardson, Billy Taylor, and Chris White led the jazz groups that participated.

*The Lake George Opera Festival*, winner of a 1967 New York State Award, which gave tourists and residents of Glens Falls (its home base) an opportunity to see two contemporary American operas, *The Ballad of Baby Doe* and *The Crucible*, as well as classical works during the past eight-week summer season—to help provide living expenses for sixteen singer-apprentices who understudied leading roles, sang small parts, and served as the nucleus of the Opera Festival Chorus. An additional grant for salaries of Albany Symphony members who served as the nucleus of the Opera Festival Orchestra begins what the Council hopes will be a successful collaboration between these neighboring music groups.

*The New Lafayette Theatre and Workshop*, organized, in the words of its artistic director Robert Macbeth, "to create a theatre in the black commu-

nity where the work of the artist can reorient itself to the life of the black community," and housed in what was once the heart of a thriving Harlem theatre district—for administrative and production expenses of three works in its first season: *Who's Got His Own* by Ronald Milner, *Blood Knot* by Athol Fugard, and *In the Wine Time* by Ed Bullins.

*The New York Shakespeare Festival Public Theater*, launching its first season of contemporary plays in the Florence Sutro Anspacher Theater in New York City—for production expenses. The plays are *Hair* with book and lyrics by Gerome Ragni and James Rado and music by Galt MacDermot; a contemporary interpretation of *Hamlet*; *Ergo* by Jakov Lind; and *The Memorandum* by Vaclav Havel. In the words of producer Joseph Papp, they are addressed to "the challenge posed by new audiences we have reached and the need to give dramatic expression to the thinking of our time."

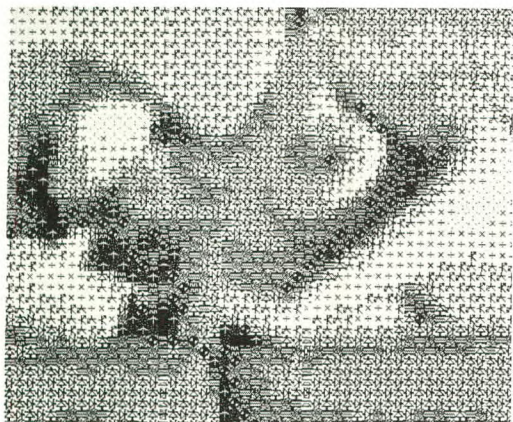
*The Paper Bag Players*, four performers and an accompanist who produce original theatrical works for children—to present sixty performances in schools in underprivileged areas of Metropolitan New York, including Harlem, Brooklyn, the Bronx, and White Plains. The performances are often followed by visits to individual classrooms.

(continued on page 28)

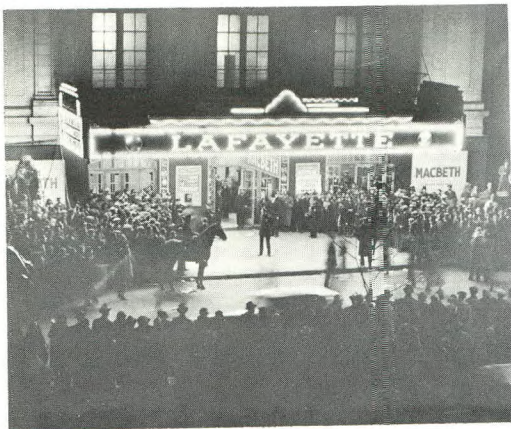
Right, top to bottom: Joe Newman performs in a *Jazz Interactions* concert/lecture; PAL's mobile puppet theatre; from *Experiments in Art and Technology*, a diagrammatic nude generated by a computer and masterminded by engineers L. D. Harmon and K. C. Knowlton. Far right: New York Shakespeare Festival Public Theater production of *Hair*—"an American tribal love-rock musical." The opening play at the new Florence Sutro Anspacher Theater, it later moved to uptown quarters to make way for a contemporary reading of *Hamlet*.

Projects depicted were new in 1967; all groups received support from Special Projects.







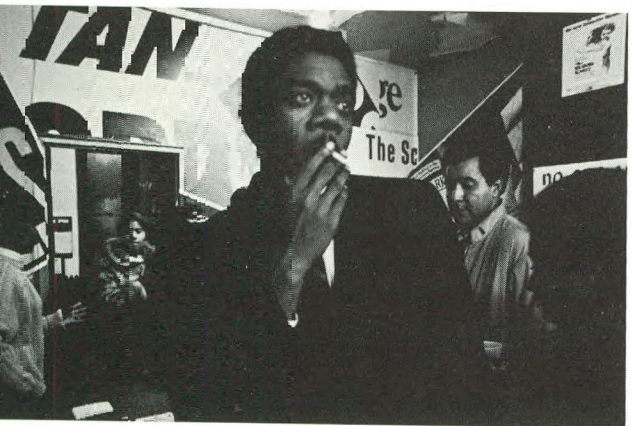
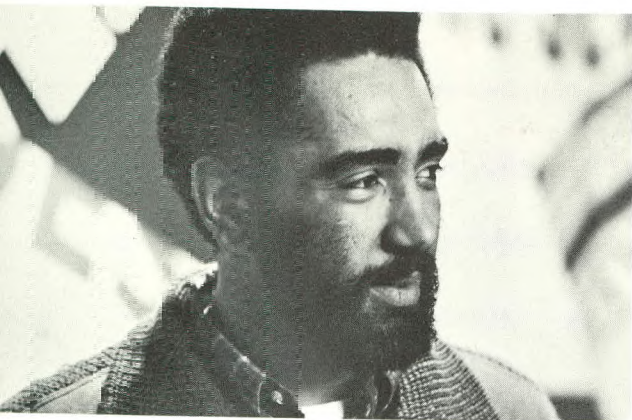


"A theatre in the black community where the work of the artist can reorient itself to the life of the black community; a theatre in which the artist can feel at home enough to be himself without having to explain himself, where the audience can experience perceptions of its existence which are free from the angers and apologies so prevalent in theatres out there."—Robert Macbeth.

Left: The Lafayette Theatre (at 7th Avenue and 131st Street in Manhattan) during revived activity of the 1930s. Once part of a thriving Harlem theatrical scene, the Lafayette succumbed to the depression, with legitimate plays giving way to movie showings until it became the headquarters of the Negro Unit of the Federal Theatre Project. By 1936 its WPA theatre program saw popularity soar again, with as many as 60,000 patrons acclaiming such productions as Orson Welles' celebrated version of Macbeth. Top to bottom: overflow crowd on opening night, a WPA melodrama cast against the contemporary Harlem scene (The Case of Philip Lawrence), and backstage activity at the Lafayette.

Right: The New Lafayette Theatre, the first professional theatre organization in Harlem in almost 20 years. The original Lafayette is now a church, the New Lafayette being housed in an adjoining rehearsal hall. Support comes from the Rockefeller and Ford Funds as well as from the Council. Admission to the four plays scheduled for the New Lafayette's first season is free. Director Robert Macbeth (top left) says "A theatre that is free has other things to sell—the expression of a sense of life, a feeling or a thought of some artist that people should at least be able to hear and see. When you sell tickets it changes the whole conception. You make compromises." Scenes shown lower right are from the theatre's production of *The Blood Knot*, by Athol Fugard (directed by Allan Miller). The group has also presented *Who's Got His Own* and *In the Wine Time*.







*The Police Athletic League*—for administrative expenses and artists' fees of a mobile puppet theatre which gave summer performances at playstreets and day camps in underprivileged areas of Manhattan. The Pickwick Puppets and Puppet Associates designed the plays to include characters with whom underprivileged children could easily identify.

*Roberson Center for The Arts and Sciences*, an expanding cultural complex in Binghamton—for teachers' salaries at its Ballet Center, which draws students from Apalachin, Berkshire, Chenango Forks, Deposit, Greene, Marathon, Norwich, Owego, Windsor, and other surrounding communities.

*The Saratoga Performing Arts Center*, winner of a 1967 New York State Award for "bringing to citizens performances of quality hitherto unavailable in the area"—to expand its services to the children of New York State. Thirty-seven students, fourteen to seventeen years old, were chosen at regional auditions throughout the State and given full scholarships to attend the School of American Ballet at Saratoga. Three student matinees by the New York City Ballet and three more by the Philadelphia Orchestra were attended by 18,754 students and teachers.

*The Second Buffalo Festival of The Arts Today*, a major cultural event of international importance—for a consultant to advise on an exhibition at the Albright-Knox Art Gallery including more than 100 works by the pioneer constructivist, Naum Gabo, and the most comprehensive showing of revolutionary Russian art since the Berlin show of 1922. The Council will also help sponsor dance and multimedia performances at Upton Hall and will contribute to the preparation of the exhibition catalog and fees for poetry readings and panelists on theatre and contemporary music.

*The Anna Sokolow Dance Company*—for a one-week tour involving recitals, lecture-demonstrations, and master classes in Alfred, Johnstown, Keuka Park,

Oneonta, Poughkeepsie, Schenectady, and Staten Island.

*The State University of New York at Buffalo*—for its Department of Modern Languages to launch a journal devoted to the art of translation. It will concentrate on the neglected languages (East European, Oriental and African) and neglected periods (the Neo-Latin), will specialize in poetry, and include reviews and articles on specific problems of translation.

*Theater In The Street*, founded six years ago in New York City by Patricia Reynolds and Phoebe Brand to bring street shows to under-privileged neighborhoods—to help support performances at twenty-nine sites in Brooklyn, the Bronx, Jamaica, Long Island City, and Manhattan. Two plays were performed at each site: *How The Animals Dug Their Well* (in English or Spanish) and either *The Drunkard* or, by popular demand from last year's repertory, *A Servant of Two Masters*.

*The Drama Review*, formerly the *Tulane Drama Review*, which moved in 1967 from Tulane University in New Orleans to New York University, where it was renamed *The Drama Review*—for its first two issues in New York City, which were devoted to the work and life of Bertolt Brecht.

*Young Audiences*, which has for many years given schoolchildren in all parts of the country their first taste of good live music by presenting chamber ensembles in the schools—for concerts in over eighty communities of all sizes including Brushton, Chateaugay, Corfu, Delanson, East Greenbush, Kirkwood, Slate Hill, Troupsburg, and Turin. The Council paid for half of each school concert; the schools paid the other half.

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Right: *The Children's Cultural Foundation's "Moviebus" shows films made by teenagers to an East Harlem audience.*









Mireille Briane teaches a ballet class at Binghamton's Roberson Center for the Arts and Sciences. The Center has received a second grant from Special Projects to expand its Ballet School, which this year has 175 students. An additional class meets at the Charles F. Johnson School in nearby Endicott. Guest instructors, dance films, and a student workshop presentation are being planned.

### Special Projects Developed with a Grant from the National Council on the Arts

In 1967-68 the National Council on the Arts awarded New York State a grant of \$39,383—the maximum allotted to any state for the year. This sum, matched by funds from the New York State Council's budget as approved by the State Legislature, was used to develop a major educational program in conjunction with the Office of University-Wide Affairs at the State University. The program, which involved artist performances and residencies at public and private colleges throughout the State and incorporated an unusual music plan for training the young, involved cooperation between performers, educational institutions, and community cultural groups. It enabled the participating artists to produce new works before new audiences totaling more than 100,000 individuals in over 50 different locations. The participants include:

*Daniel Nagrin*, modern dancer—in residence at State University College at Brockport for the fall semester of the 1967-68 academic year. While there he prepared and gave the first performance of a solo dance theatre work based on Thucydides' *The Peloponnesian War*, helped develop a modern dance curriculum for the College, and taught about five hours each week.

*Merce Cunningham and Dance Company*—to be in residence at State University College at Buffalo, February 12-March 11, 1968. The Company will offer a diverse program in the performing arts; composers John Cage and Gordon Mumma and pianist David Tudor will meet with music classes, offer lecture-demonstrations of their works, and present concerts of contemporary music. Lecture-demonstrations will also be held in area schools and, for some programs, children will be bussed to the College.

The week before residency and for four weeks following it the Company will tour State University Colleges at Cortland, Oneonta, Geneseo, Brockport, Fredonia, Queensborough Community College, and



Colgate and Cornell Universities. During the residency Mr. Cunningham will choreograph a new work which will be presented in March as part of The Second Buffalo Festival of the Arts Today.

*The Dorian Quintet*, a woodwind ensemble of five young musicians, Karl Kraber (flute), Charles Kuskin (oboe), Paul Lansky (French horn), William Lewis (clarinet), and Jane Taylor (bassoon)—will visit thirty-six campuses to perform concerts, conduct seminars in chamber music and contemporary composition, give public readings of students' compositions, coach student ensembles, teach master classes, and advise on such related matters as music library expansion, care of musical instruments, teaching music, and music as a career. In many cases the Quintet will be serving as artists-in-residence at the schools visited.

*The American Place Theatre*—toured a production of *Who's Got His Own*, a first play by young Negro playwright Ronald Milner, to State University Colleges at Geneseo, Brockport, Cortland, and Oneonta, Fulton-Montgomery Community College at Johnstown, and Syracuse and Alfred Universities in November 1967. The day following each performance the playwright and Woody King, Jr., a member of the all-Negro cast, met with students to discuss the production in relation to civil rights issues.

*Intermedia '68*, a multi-media artist group touring under the management of John Brockman Associates—will make presentations at State University Centers at Albany and Stony Brook, the State University College at New Paltz, Nassau and Rockland Community Colleges, Nazareth College of Rochester, and the Brooklyn Academy of Music over a period of three months in Spring 1968, following a February preview at The Museum of Modern Art. The objectives are to reach new audiences, enable the artists to work and receive exposure outside their customary environment, and present different points of view by artists whose work varies in content and

process. The artists participating are Trisha Brown, Remy Charlip, Kenneth Dewey, Dick Higgins, Allan Kaprow, Les Levine, Nam June Paik, Terry Riley, Carolee Schneemann, Aldo Tambellini, and USCO.

*The Eastman School of Music* of the University of Rochester—will coordinate the activities of agencies in New York State now working with the Suzuki method of teaching violin. These include public school systems in the Rochester area, the Harlem School of the Arts and the Henry Street Settlement in New York City, Ithaca College, and the Bedford public schools. The Suzuki method starts children as young as two years old on violins built to scale. As much a philosophy of life as a pedagogical method, it aims to produce no violin virtuosi but to develop in the child aesthetic sensibilities that lead to a richer, fuller adult life. The method is based on imitation: in traditional Suzuki pedagogy the mother acts as teacher under the supervision of a Suzuki-trained instructor.

Harry Deutsch

Ellen Thurston

Director of Development Special Projects Associate



*Daniel Nagrin was in residence for the fall semester of 1967-68, State University College at Brockport.*



## Technical Assistance

The Council's Technical Assistance Program provides expert professional advice to New York State arts organizations or museums that are faced with projects or problems with which their own staffs cannot satisfactorily contend. The only prerequisite for receiving technical assistance is wanting it. Although a few of the applications received each year have been found inappropriate, there have been almost 700 completed consultancies throughout the State since 1961. In most instances the organization making the request asked for advice relating to a chronic problem and the consultants provided by the Council were able to suggest practical solutions.

Technical assistance procedures are simple: using a brief request form, an organization brings its problem to the attention of the Council which, in turn, locates an appropriate consultant who arranges to visit the organization for up to three days. Occasionally, a longer consultancy is arranged, but the philosophy behind the program is that the consultant should help the organization help itself; he should not undertake the burden of resolving a problem alone, but should prepare members of the organization to resolve it.

Members of the Dewitt Historical Society of Tompkins County felt that assistance was needed to determine how they could best use the space of the old Ithaca courthouse. Consultation led them to use part to store their large collection, part for exhibitions, and part for meetings. Patterns of traffic and possible exhibition installations were also suggested, but the actual reorganization and planning of displays was dealt with by the Society.

A ballet company had been performing in a limited geographical area for several years. Schools with Title III funds at their disposal began to request additional performances, but at fees too low to cover the company's expenses. The organization, which relied mainly on a volunteer staff, was not structured to meet the increased demand. On the other hand, if it did not grow to meet the demand,

it was likely to be altogether displaced by outside companies. A consultant made suggestions on administrative procedures and reasonable fee scales and the company was subsequently able to hire a professional part-time manager.

Other performing arts consultants advised on problems as varied as how to program arts centers, how to install an orchestra pit, how to train record producers, how to set up proper systems of accounting, and—always of interest—how to raise funds.

Most consultants are staff members of theatres, universities, museums, or other organizations—but the only essential requirement is knowledge that will help an organization in its long-range planning. A list of people who have acted as consultants in the past can be found elsewhere in this report. The list below indicates range and number of visual and performing arts consultancies in 1967:

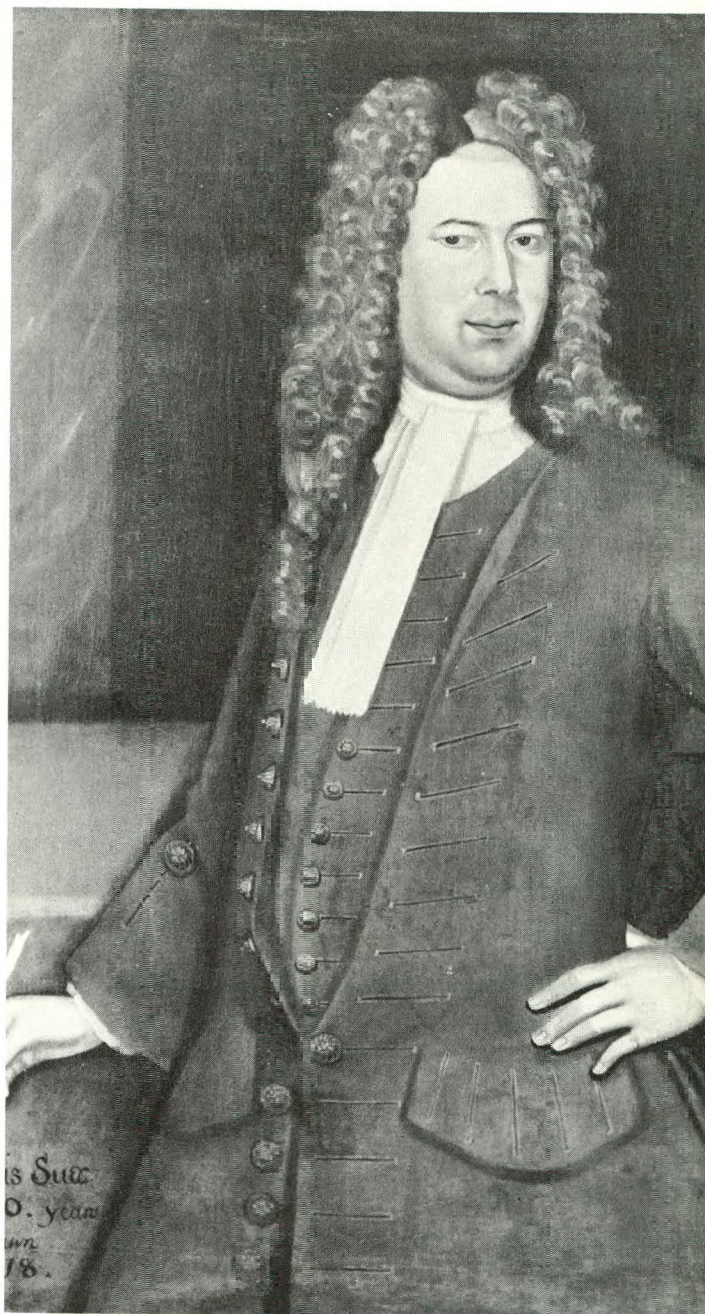
Adjudication	7
Administration and Organization	22
Architecture	
Adaptation	19
Environmental Analysis	4
Restoration	9
Survey	17
Cataloging and Accessioning	5
Community Relations and Promotion	15
Conservation	6
Display and Interpretation	25
Education and Training Programs	19
Publications	11
Selection of Exhibitions	4
Storage	3

Through such consultancies the Council maintains direct and constant communication with organizations throughout the State. Moreover, requests for aid indicate to the Council more general problems that should be examined and suggest broader programs which will be most useful within the State.

Harry Deutsch  
*Director of Development*

Philip Yenawine  
*Visual Arts Associate*





The authorship of Hudson River Valley painting of the early 18th century has long puzzled scholars and collectors. Last spring one of the oldest New York State institutions (The New-York Historical Society) and one of its newest (the Museum of American Folk Art) joined forces to sponsor a seminar that would attempt to resolve the question. While 83 portraits and religious paintings were brought together for exhibition in New York City (after showings at the Albany Institute of History and Art and Colonial Williamsburg) over 50 museum directors, art historians, conservationists and genealogists met to study them and share viewpoints. With Council support their findings will be published by Syracuse University Press in 1968. Technical assistance provided X-ray studies essential to analysis of painting techniques. Above: X-ray of face of Harmanus Wendell of Albany, whose 1718 portrait (from the Museum of the City of New York) is reproduced at right.



## Traveling Exhibitions

For nearly thirty years, traveling exhibitions organized by cultural institutions have been conceived largely in terms of audiences made up of people who regularly attend museums. The Council's recent experience with its Traveling Exhibitions program indicates that a new and growing audience exists outside this limited group. In 1967, 31 Council exhibitions were enthusiastically attended at 147 schools, 72 colleges and universities, 31 museums and historical societies, 11 libraries, and 18 other civic or institutional centers. A total of 279 sponsors arranged for the exhibitions in 111 communities.

The Council's Traveling Exhibitions program is now being reevaluated in terms of audience, subject, design, manufacture, and distribution. Exhibitions are being considered as part of a total information system for the State and the basic concept of a *traveling* exhibition is being reexamined. Traditionally, the traveling exhibition has been conceived as unique—a one of a kind installation which must be shipped from point to point and seen in one place at a time. Recognizing that there is a need throughout the State for the same message at the same time, the Council is now working to supplement unique exhibitions by multiple editions of the originals—so that two, four, six or possibly dozens of exhibitions with the same content can be viewed simultaneously in as many different places. A development program is concerned with lightweight exhibition units utilizing new materials and new production techniques.

The *Erie Maid*, the Council's multi-media exhibition boat commemorating the 150th anniversary of the beginning of the construction of the Erie Canal, was an experiment in presentation technique aimed at bringing exhibitions to where people are. With the cooperation of the Department of Public Works a two-deck Canal-workers' quarters boat was converted into a movable exhibition hall containing prints, drawings, maps, broadsides, and photographs and featuring a calliope, and slide tours of the Canal.

Between opening day in Rome (July 1) and closing day in Albany (Sept. 17) a total of 138,250 people came aboard the *Erie Maid*. From Waterford, where she was both decommissioned and outfitted, the *Erie Maid* traveled a total of 951.2 miles east and west on the Erie Canal and north and south on the Champlain Canal, stopping at thirty towns. The exhibition was open for 64 days with daily attendance averaging 2,160 (240 per hour). Ports of call were:

Albany	Sept. 15-17	4,285 visitors
Albion	July 24	3,151 visitors
Amsterdam	Aug. 26-28	8,332 visitors
Baldwinsville	Aug. 15-17	10,756 visitors
Brewerton	Aug. 18	2,253 visitors
Brockport	July 25-26	6,095 visitors
Buffalo	July 16-18	7,309 visitors
Canajoharie	Aug. 24	1,455 visitors
Clyde	Aug. 11-13	4,214 visitors
Fairport	July 8-9	5,256 visitors
Fonda	Aug. 25	2,361 visitors
Ilion	Aug. 22	2,196 visitors
Lockport	July 21-23	4,935 visitors
Lyons	Aug. 9	1,552 visitors
Medina	July 12-13	6,170 visitors
Newark	Aug. 10	2,133 visitors
Palmyra	Aug. 3	2,998 visitors
Pittsford	July 31	1,772 visitors
Rochester	July 27-30	5,459 visitors
Rome	July 1-4	10,918 visitors
St. Johnsville	Aug. 23	1,690 visitors
Schenectady	Sept. 11-14	9,060 visitors
Schuylerville	Sept. 6	661 visitors
Seneca Falls	Aug. 5-8	6,484 visitors
Spencerport	July 10-11	2,488 visitors
The Tonawandas	July 14-15, 19-20	8,776 visitors
Utica	Aug. 21	111 visitors
Waterford	Sept. 9-10	8,647 visitors
Whitehall	Sept. 3-5	3,252 visitors
Weedsport	Aug. 14	2,739 visitors

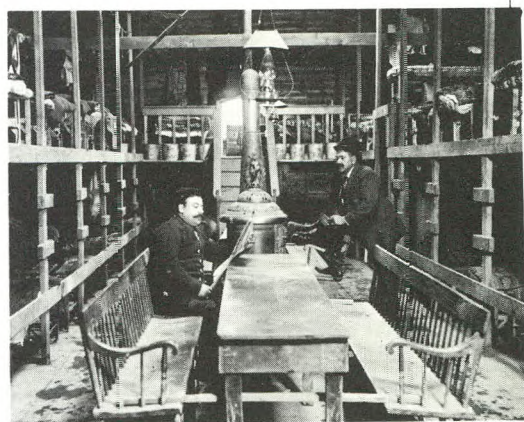
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Above: The Erie Maid's 100,000th visitor, Tina Gross, is welcomed aboard at Baldwinsville by Mayor Raymond P. McCarthy, Richard Wright (of the New York State Canal Society), and tour manager Meyer Bra terman.









*An opportunity for New York residents to renew their ties with the past. Prints of photographs taken when the Canal was in everyday use—from the Council's floating exhibition, "Erie Canal: 1817-1967."*





Designer Robert Malone works on prefabricated cardboard units for multiple-edition traveling exhibitions in a Council-sponsored project to make exhibits easy to move, readily available, and less expensive.

The Erie Canal sesquicentennial exhibition combined art and history; however, this was not the measure of its attraction. Essentially, it was planned to stimulate special interest groups in several communities to sponsor a general cultural exhibition cooperatively in connection with the associated local events. In nearly all cities and towns along the Canal, a committee of citizens representing the local

sponsoring organizations was designated as the Canal Celebration Committee. Two hundred mayors, congressmen, and county, state, and municipal officials made up local reception committees. Two hundred forty-five persons, mostly high school and college students, served as volunteer hosts and hostesses aboard the *Erie Maid*.

Sponsoring organizations which planned the celebrations associated with the visit of the *Erie Maid* included: local arts councils, city governments, boards of education, historical societies, art museums, branches of the State University, high school history clubs, chambers of commerce, Kiwanis, junior chambers of commerce, city departments of recreation, and volunteer fire departments. The Council staff assisted these groups in planning highly successful, low-budget celebrations—which in some cases produced profits for the sponsoring organizations. As a further result of the *Erie Maid's* visit, four towns created permanent Canal beautification societies and at least three others created new historical societies.

Exhibition material for the *Erie Maid* was drawn from every corner of the State. Numerous historians, archivists, curators, librarians, and collectors assisted with research. The Canal Society of New York State (in Syracuse) provided unrestricted access to its extensive archives of photographs and memorabilia. Dr. Donald Hunsberger of the Eastman School of Music collected early nineteenth-century band music and prepared packets of scores, which were distributed to each town where band concerts were planned. The *Canal Courier*, a digest of information, photographs, and graphic material related to the exhibition, was prepared and distributed to those who visited the *Erie Maid*.

Exhibitions such as the one aboard the *Erie Maid* demonstrate the Council's concern with the continuing relationship between past and present. The *Erie Maid* proved that exhibitions are not removed from life—but are part of it.

Other exhibitions sponsored by the Council and exhibited in 1967-68 included:



<i>Art and the Imagination: how paintings are made</i>	Organized by <i>Memorial Art Gallery of the University of Rochester</i> Exhibited at East Bloomfield, Geneseo, Lima, Phelps, Rochester, Romulus, Victor, Warsaw
<i>The Artist: Visage and Vision (small)</i>	Organized by <i>Skidmore College</i> Exhibited at Amityville, Belfast, Floral Park, Kings Park, Turin
<i>The Artist: Visage and Vision (large)</i>	Organized by <i>Skidmore College</i> Exhibited at Albany, Auburn, Brooklyn, Cortland, Grahamsville, Highland Falls, Rochester, Staten Island
<i>Art Takes Shape: how sculpture is made</i>	Organized by <i>Memorial Art Gallery of the University of Rochester</i> Exhibited at East Bloomfield, Geneseo, Phelps, Rochester, Romulus, Victor, Warsaw
<i>The Ashcan School</i>	Organized by <i>The American Federation of Arts</i> Exhibited at Albany, Clinton, East Hampton, Ithaca, Rochester, Staten Island, Syracuse
<i>Contemporary Miniature Prints</i>	Organized by <i>Pratt Center for Contemporary Printmaking</i> Exhibited at Babylon, Binghamton, Bohemia, Bronx, Ithaca, Long Island City, New Rochelle, New York, Syracuse
<i>Contemporary Photography Since 1950</i>	Organized by <i>George Eastman House</i> Exhibited at Belfast, Franklin Square, Goshen, Lowville, New Hyde Park, Niagara Falls, Oneida, Owego, Syracuse
<i>Contemporary Serigraphs</i>	Organized by <i>Pratt Center for Contemporary Printmaking</i> Exhibited at Amityville, Brooklyn, Buffalo, Franklin Square, Goshen, Kings Park, Middletown, Niagara Falls, Syracuse
<i>From Counter to Cupboard: a school exhibit of the decorative arts</i>	Organized by <i>Memorial Art Gallery of the University of Rochester</i> Exhibited at Bergen, East Bloomfield, Geneseo, Honeoye, LeRoy, Lyndonville, Phelps, Warsaw
<i>How to Look at a Painting</i>	Organized by <i>The American Federation of Arts</i> Exhibited at Plainview, Troy, Watertown
<i>Historic American Buildings Survey</i>	Organized by <i>Buffalo and Erie County Historical Society</i> Exhibited at Alfred, Amherst, Buffalo, Canton, Clarence, Corning, Depew, Elma, Jamestown
<i>Interaction of Color I: the color theories of Josef Albers</i>	Organized by <i>Syracuse University</i> Exhibited at Babylon, Buffalo, Hauppauge, Ithaca, Stamford, Turin
<i>Interaction of Color II</i>	Organized by <i>Syracuse University</i> Exhibited at Franklin Square, Henrietta, Highland Falls, Kingston, Middletown, St. Bonaventure, Watertown
<i>Master Artist: paintings, drawings, prints, sculptures, and tapestries</i>	Organized by <i>The American Federation of Arts</i> Exhibited at East Meadow, Elmira, Ithaca, Oneonta, Plattsburgh, Staten Island, Syracuse
<i>Munakata: prints by the contemporary Japanese artist</i>	Organized by <i>Pratt Center for Contemporary Printmaking</i> Exhibited at Bronx, Brookhaven, Brooklyn, East Northport, Elmira, Syracuse, Utica, Waterford
<i>On Paper: watercolors by leading contemporary artists</i>	Organized by <i>The American Federation of Arts</i> Exhibited at Elmira, Ithaca, Lockport, Rochester, Syracuse
<i>Prints for Home and Office</i>	Organized by <i>Everson Museum of Art</i> Exhibited at Albany, Binghamton, Cazenovia





*At the Syracuse warehouse where the Council's traveling exhibitions are stored and refurbished, staff member Emily Yenawine and Douglas Pinckney check the condition of framed material between bookings of a popular exhibition on "Print Techniques."*



<i>Prints from Around the World</i>	Organized by <i>Pratt Center for Contemporary Printmaking</i> Exhibited at Bohemia, Brookhaven, Brooklyn, Highland Falls, Long Island City, Mineola, New York, Niagara Falls, Scarsdale
<i>Print Techniques I</i>	Organized by <i>Memorial Art Gallery of the University of Rochester</i> Exhibited at Churchville, Hilton, Rochester, Spencerport
<i>Print Techniques II</i>	Organized by <i>Memorial Art Gallery of the University of Rochester</i> Exhibited at Binghamton
<i>Prize Winning American Prints</i>	Organized by <i>Pratt Center for Contemporary Printmaking</i> Exhibited at East Northport, Liberty, New York Mills, North Chili, Rochester, Staten Island, Syracuse, Waterford, Yonkers
<i>Raku Pottery: works by Paul Soldner in the Japanese Raku style</i>	Organized by <i>American Craftsmen's Council</i> Exhibited at Amsterdam, Bedford Hills, Crosslands, Kingston, Niagara Falls, Ossining, Perry, Potsdam, Stormville, Valhalla, Wallkill
<i>The Responsive Eye: op art prints by international artists</i>	Organized by <i>The Museum of Modern Art</i> Exhibited at Alfred, Binghamton, Brooklyn, Canton, Glens Falls, Ithaca, Oneonta, Plattsburgh
<i>Rubbings from New England Gravestones</i>	Organized by <i>Museum of Early American Folk Art</i> Exhibited at Rochester
<i>Serge Lifar Collection of Ballet Set and Costume Designs</i>	Organized by <i>Wadsworth Atheneum</i> Exhibited at Albany, Binghamton, Buffalo, Poughkeepsie, Syracuse, Utica
<i>Studies in Color: an approach to color designed for high school students</i>	Organized by <i>Syracuse University</i> Exhibited at Albany, Gramhamsville, Lowville, Stamford, Stone Ridge, Syracuse, West Coxsackie
<i>Techniques of Graphic Arts</i>	Organized by <i>The Brooklyn Museum</i> Exhibited at Amityville, Babylon, Bellmore, Brookhaven, Center Moriches, Central Islip, East Hampton, East Rockaway, Garden City Park, Hempstead, Lindenhurst, Mineola, Oyster Bay, Plainview, Port Jefferson, Rockville Centre, Syosset
<i>Techniques of Painting</i>	Organized by <i>The Brooklyn Museum</i> Exhibited at Amityville, Bellmore, Central Islip, Franklin Square, Garden City Park, Old Westbury, Port Jefferson, Rockville Centre, Rye, Scarsdale, Westbury, West Hempstead, White Plains
<i>Techniques of Sculpture</i>	Organized by <i>The Brooklyn Museum</i> Exhibited at Amityville, Baldwin, Babylon, Bellmore, Carle Place, Central Islip, East Hampton, East Rockaway, Hempstead, New Hyde Park, Port Jefferson, Rockville Centre, Stony Brook, Syosset, West Hempstead
<i>Theatre Posters</i>	Organized by <i>Museum of the City of New York</i> Exhibited at Cazenovia, Glens Falls, Ithaca, Plattsburgh, Staten Island, Troy, Waterford

Allon Schoener  
Visual Arts Program Director







## Professionals Teach the Performing Arts

This program, now in its third year, assists schools, colleges, and universities in New York State in supplementing their courses in the performing arts with instruction by professionals. Participating artists offer their material in lecture-demonstrations, workshops, or clinics, working directly with the students and providing them with first-hand experience of the art form as viewed through professional eyes.

From the beginning, musicians, dancers, actors, and directors have cooperated enthusiastically with the program and developed imaginative performances and instruction techniques that are oriented toward student audiences. During 1967-68 a total of 40 performers and companies offered almost 350 educational programs in 87 widespread New York communities before audiences totaling 200,000. The Council contributed only 35% of the artist fees involved in these programs. Although the number of performances had increased appreciably over the previous year, the proportion of Council contribution actually diminished, for local sponsors had successfully sought supplementary support from such sources as federal funds available under Title I and Title III of the Elementary and Secondary Education Act, school district and joint schoolboard funds, individual school budgets, and PTA monies. Some 25% of the programs were also supported by paid admissions.

Sponsors for the programs have included PTAs, arts councils, community centers and Boards of Co-operative Educational Services in addition to individual schools. In South Huntington, the Council helped the Council of PTAs to sponsor eighteen con-

certs by the Trio Flauto Dolce for all children in the nine elementary schools. The Rotary Club in Elmsford sponsored a performance of *The Mikado* by the Amato Opera Company for five hundred elementary schoolchildren. The Herricks Public Schools combined with individual PTAs to sponsor programs by the Eglevsky Ballet Company of Long Island in five elementary schools and two junior high schools. In several instances, such in-school programs have been repeated in the evening for the entire community.

Since the heart of the program is the opportunity for student-artist meetings, extended programs are particularly advantageous. At D'Youville College in Buffalo, Paul Curtis (director of the American Mime Theatre) led a three-day institute in mime. During the summer, the Guarneri Quartet was in residence for ten days at Ithaca College as part of the Youth String Workshop for high school and college students. At the Mid-Atlantic Music Camp for junior high through college students (at Lake Minnewaska) the Ithaca Woodwind Quintet and the Curtis String Quartet were in residence for a full eight weeks.

A calendar of performances during 1967-68 appears on the following page.

Susanna Mauser  
*Educational Program Associate*

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—“You have made it possible for us to provide our children with a worthwhile educational and aesthetic experience.”

Left: Tony Montanaro, mime, who has appeared through the program at Brooklyn, New Rochelle, Peekskill and Yonkers schools.



## CALENDAR OF PERFORMANCES

Maria Alba Spanish Dancers  
 Albany Symphony Orchestra  
 Amato Opera  
 American Concert Trio  
 American Mime Theatre  
 Bhaskar and Alonzo Rivera: "Dances of Two Worlds"  
 Percival Borde

Buffalo Philharmonic Orchestra  
 Vinie Burrows: "Dark Fire"  
 John Celentano  
 Jean Leon Destine and his Haitian Dance Company  
 Dinizulu African Dancers  
 Dorian Wind Quartet  
 Eglevsky Ballet Company of Long Island  
 Albert Fuller  
 Boris Goldovsky  
 Carola Goya and Matteo  
 Guarneri String Quartet  
 Harnick-Adams Productions: Preludes to  
 Greatness Series  
 Hudson Valley Percussion Ensemble

Hudson Valley Philharmonic Orchestra  
 Hudson Valley Woodwind Quintet  
 Ithaca Woodwind Quintet  
 Metropolitan Opera Studio

Tony Montanaro  
 Daniel Nagrin  
 National Shakespeare Company  
 New York City Ballet Company  
 Olatunji and Company

Orchestra Da Camera

The Portable Phoenix  
 Repertory Theater of Lincoln Center  
 Paul Sanasardo  
 Bihari Sharma and Thambal Yaima:  
 "Dances of Manipur"  
 Syracuse Symphony Orchestra  
 Theater-in-Education: "Shakespeare,  
 Scene by Scene"  
 Trio Flauto Dolce  
 Norman Walker Dance Company  
 Emlyn Williams: "Dylan Thomas Growing Up"

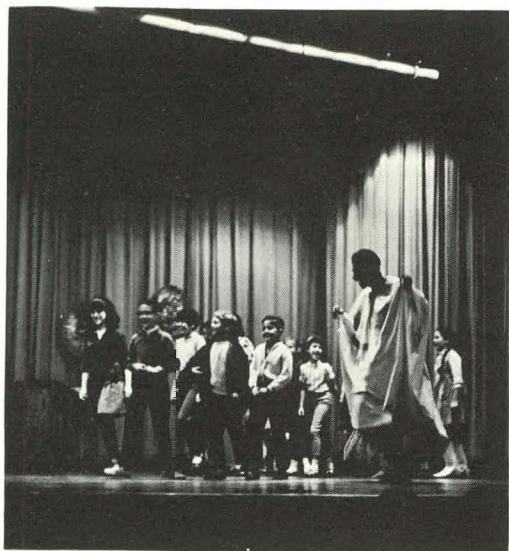
Bronx  
 Albany  
 Bronx, Crompond, Elmsford, Liberty, Manhasset  
 Hastings-on-Hudson, Yonkers  
 Buffalo  
 Briarcliff Manor, Bronx, Ossining, Valley Stream  
 Albertson, Ardsley, Brooklyn, New York City,  
 Plainview, Queens, Rockville Centre, Scarsdale,  
 White Plains  
 Gowanda, Lake Shore, Orchard Park, Springville  
 Greenvale  
 Keuka Park  
 Briarcliff Manor  
 Liberty  
 Bronx  
 New Hyde Park  
 New York City  
 Hudson Falls  
 Central Islip  
 Ithaca, Poughkeepsie  
 Homer, Syracuse

Highland, Hurley, Kingston, Lake Katrine,  
 Port Ewen, Poughkeepsie, Red Hook, Saugerties  
 Middletown, Newburgh, Washingtonville  
 Poughkeepsie  
 Bainbridge, Lake Minnewaska  
 East Greenbush, Fayetteville, Glen Cove, Homer,  
 Jeffersonville, Rome, Saranac Lake, Setauket,  
 Star Lake, Turin  
 Brooklyn, New Rochelle, Peekskill, Yonkers  
 Bronx, Staten Island  
 Lancaster  
 Elmira, Homer, Mineola, Syosset  
 Brentwood, Bronx, Brooklyn, Ellenville,  
 New York City, Queens  
 Babylon, Bay Shore, Bethpage, Brentwood,  
 Farmingdale, Glen Cove, Hempstead, Huntington,  
 Levittown, Locust Valley, Melville, Mineola,  
 North Babylon, Sayville, Syosset, Wyandanch  
 Hartsdale, Rockville Centre, Woodmere  
 Albany, Homer, Jeffersonville, Mineola, Star Lake, Syosset  
 Saratoga Springs  
 New York City

Homer, Jordan, Manlius  
 Queens, Poughkeepsie, Rye, Slingerlands, Watervliet

South Huntington  
 Southampton  
 Bronx, Millbrook

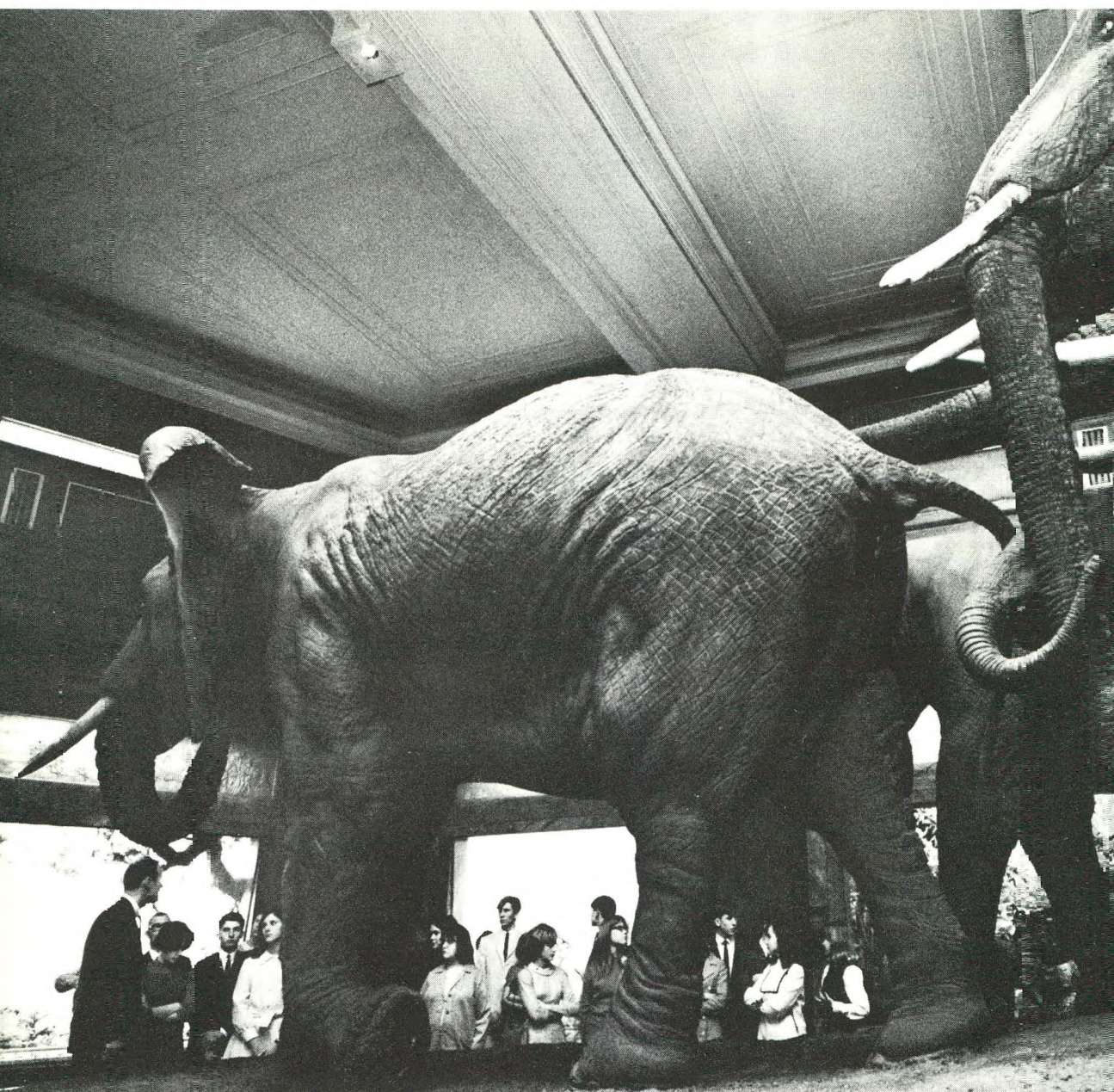




Top: Percival Borde's Talking Drums capture the imagination of Long Island children, who march unselfconsciously across their school auditorium stage. Bottom: A teen-ager is completely engrossed in one of the theatre games developed by The Portable Phoenix.

Top: Sycamore schoolchildren and the musical instruments of the Orchestre Da Camera a source of unexpected amusement. Bottom: The Lenox Quartet performs before a young audience at the Star Lake Camp Young String Workshop at State University College at Potsdam.





*Schoolchildren from upstate New York visit the American Museum of Natural History in New York City under the State Education Department Museum Visits Project supported by the Museum Aid Program.*



## Museum Aid Program

The Museum Aid Program is the first extensive state government program established to meet the diversified needs of a growing museum audience. This increased public demand and new patronage by government is unprecedented and has already generated the expansion of museum services.

In its second year the Program provided financial assistance to more than twice as many institutions as were assisted in 1966. Proposals submitted by art, history, and science museums as well as historical societies throughout the State have been supported in three principle categories: staff supplementation, internships, and special projects. In the past year ninety-four grants were awarded—of varying sums that totaled \$680,000. Approximately 38% of support provided financial assistance for staff supplementations, 22% went for internships, and about 40% was awarded to special projects. To our knowledge, the Program's funds generated over \$700,000 in funds contributed to museums from other sources. In this manner, Museum Aid has not only supplemented institutional budgets but stimulated growth through outside support.

### Staff Supplementation

Immediately serving what seems to be one of the greatest needs among museums—adequately-trained personnel to provide the technical assistance and management necessary to improve service—the Council provides funds for new staff members. Grants, for positions outside the means of an institution's normal operating budget, are based on the needs and quality of individual museum operations. Council support for each position is granted on a year-to-year basis—with a limitation of three years within which the institution is encouraged to provide other support for the position.

### Internships

For long-range solution of the same problem the Council supports the establishment of training

programs within the museums, in which college graduates, graduate students, or professionals in need of further instruction may serve as interns and train under the guidance of department directors for a period not exceeding two years.

### Special Projects

Every museum has needs and potentialities which are dramatically emphasized by expanded public demands for services. Under the heading of Special Projects the Council supports educational programs, publications, research, exhibitions, studies, and artists-in-residence—all extensions of services which promote greater understanding and appreciation of the arts, history, and science.

Grants are awarded on the basis of individual project merit with attention to maintaining balanced geographical distribution among institutions up-state, in eastern Long Island, and in the greater metropolitan area of New York City. The recipients and the nature of the grants they received in 1967-68 are listed alphabetically below.

*Adirondack Center Museum*, Elizabethtown. Staff supplementation with a consultant, cataloger, and clerical assistants; support of a museum survey and a cataloging project.

*Adirondack Museum*, Blue Mountain Lake. Support of a conference pertaining to low-cost methods of display and installation design for museum and historical society staffs in northern New York State.

*Albany Institute of History and Art*, Albany. Staff supplementation with a curatorial assistant and an education assistant; support of a survey of the Institute's resources and operations.

*Albright-Knox Art Gallery*, Buffalo. Staff supplementation with a lecturer in the education department; renewed support of free art classes for underprivileged children; support of the publication of an exhibition catalog for the Second Buffalo Festival of the Arts Today.





*American Museum of Natural History, New York.* Staff supplementation with an anthropologist and two assistants for the preparation of the new Asiatic Hall (second year) and with an assistant librarian recataloging the library collection; renewed internship aid for two trainees in the Hayden Planetarium; renewed support of the State Education Department Visits Project providing for the visits of fifty classes from schools throughout the State.

*Archives of American Art, New York.* Support of a project in which interviews with one hundred New York artists will be recorded on tapes.

*Arnot Art Gallery, Elmira.* Staff supplementation with a curator and clerical assistants.



*Art on Tour, Scarsdale.* Support of operation and research for program of circulating exhibitions for public schools.

*The Brooklyn Museum, Brooklyn.* Staff supplementation with an architectural coordinator and assistants assigned to a museum rehabilitation program; renewed support of the second in a series of three traveling exhibitions of American prints from the museum's collection; support of a project of taped interviews of fifty American artists represented in the collections and of refurbishing and circulating three educational exhibitions.



*Buffalo Museum of Science, Buffalo.* Staff supplementation with a curator of anthropology (second year).

*Young people respond to wildlife at the Museum of the Hudson Highlands, Cornwall-on-Hudson.* The Museum Aid Program's grant for staff supplementation with an assistant director of education furthers a project involving students in research, preparation, and installation of live plant and animal displays. A number of students who have worked at the Museum have gone on to major in the natural sciences in college.



*Buffalo & Erie County Historical Society, Buffalo.* Staff supplementation with two librarians; internship aid for a program in museology for six students in cooperation with the State University College at Buffalo.

*Cooperstown Indian Museum, Cooperstown.* Staff supplementation with a curator.

*Cooper Union Museum, New York.* Support of preparatory research for the performance of an eighteenth-century theatre presentation by the Four Winds Theatre.

*Walter Elwood Museum, Amsterdam.* Support of a program to enlarge display areas and activities of the museum including aid for the salaries of additional personnel.

*Everson Museum of Art, Syracuse.* Staff supplementation with a curator of collections; support of the publication of a brochure on the Oriental collection and a catalog of the opening exhibition at the new museum building.

*Finch College Museum of Art, New York.* Internship aid for curatorial and administrative trainees.

*Fort Stanwix Museum, Rome.* Support of cataloging and accessioning projects.

*Harpur College Art Gallery, Binghamton.* Support of the publication of the catalog of the Bernardo Strozzi exhibition.

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Top and bottom: *Larchmont schoolchildren view an exhibition from the Museum of Primitive Art, prepared and circulated by Art on Tour.* Center: *Mrs. Stuart Krinsly, Art on Tour director, prepares material for exhibition.* For eleven years Art on Tour has borrowed objects from museums and historical societies and organized them for circulation to public schools. A total of 125 such exhibits are in circulation now.









*The Hispanic Society of America*, New York. Staff supplementation and support of instructional materials for an education program.

*Huguenot Historical Society of New Paltz*, New Paltz. Staff supplementation in research and general operations (second year); support of the preservation of paintings (second year).

*Ithaca College Museum of Art*, Ithaca. Staff supplementation with a registrar; support of the preparation, installation, and catalog of the exhibition, *An Historical Survey of New York State Crafts*.

*Jefferson County Historical Society*, Watertown. Staff supplementation with a cataloger (second year); support of cataloging materials (second year).

*Kirkland Art Center*, Clinton. Staff supplementation with a director.

*George Landis Arboretum*, Esperance. Staff supplementation with a botanist and lecturers.

*Memorial Art Gallery of the University of Rochester*. Staff supplementation with a registrar (second year).

*The Metropolitan Museum of Art*, New York. Renewed internship aid for trainees from other New York museum staffs in a program in cooperation with The Museum of Modern Art, The Brooklyn Museum, and the American Museum of Natural History; renewed support of the State Education Department Visits Project providing for the visits of fifty school classes; renewed support of a pilot high school program including aid for the salaries of personnel and for the preparation of educational mate-

rials; support of the publication of the proceedings of The Conference on Computers and Their Potential Application in Museums.

*Munson-Williams-Proctor Institute*, Utica. Support of a conference on the life and works of the semanticist and economist, Alexander Bryan Johnson.

*Museum of American Folk Art*, New York. Support of the director's salary.

*Museum of the City of New York*, New York. Staff supplementation with support of an assistant in the decorative arts department and a research assistant; support of a seminar on museum communications with Marshall McLuhan as a participant.

*Museum of Contemporary Crafts*, New York. Renewed internship aid for a trainee; support of cataloging and research (second year).

*Museum of the Hudson Highlands*, Cornwall-on-Hudson. Staff supplementation with an assistant director of education.

*The Museum of Modern Art*, New York. Renewed internship aid for four trainees in the departments of photography and architecture and design and in the library; renewed support of the State Education Department Visits Project; support for consultants' fees and other expenses related to the development of a computer network among museums in New York City and Washington, D.C.

*New York Botanical Garden*, New York. Staff supplementation with a curator of exhibits and a cataloger (both for second year).

*New York State Historical Association*, Cooperstown. Renewed internship aid for eleven fellowships in the history museum training program in conjunction with the State University of New York at Oneonta; support of prizes for the Twentieth Annual Seminar on American Culture and of the preservation of the Smith-Telfer Collection of glassplate negatives.

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Left: *Edgar Daniels and Margaret Hamilton in the Four Winds Theatre production of An Eighteenth Century Tea at the Cooper Union Museum. The presentation utilized literature and original documents of the period, as well as costumes and furnishings from the Museum collection.*



*New-York Historical Society*, New York. Staff supplementation with three participants in an expanded education program.

*Ogdensburg Public Library*, Ogdensburg. Staff supplementation with an assistant director and an assistant curator (both for second year).

*Police Academy Museum*, New York. Staff supplementation with a part-time exhibitions assistant.

*Rensselaer County Junior Museum*, Troy. Staff supplementation with a part-time teacher for a visiting school class program (second year).

*Rochester Museum of Arts and Sciences*, Rochester. Staff supplementation with an exhibits designer, an assistant curator of history, and a curator of industry (all for second year); renewed internship aid for five trainees and the training program director; support of a survey of the museum's programs and resources.

*Shaker Museum*, Old Chatham. Staff supplementation with a part-time librarian; support of cataloging the library collection.

*Sleepy Hollow Restorations*, Tarrytown. Internship aid for craftsmen at work in the restoration of historic buildings.

*Society for the Preservation of Landmarks in Western New York*, Rochester. Staff supplementation with the Director of Campbell-Whittlesey House (second year).

*South Street Seaport Museum*, New York. Staff supplementation with a program director.

*State University College*, Geneseo. Support of research, preparation, and the catalog of an exhibition of Hudson River School paintings.

*Staten Island Historical Society*, Staten Island. Support of the director's salary.

*Staten Island Institute of Arts and Sciences*, Staten Island. Staff supplementation with an assistant librarian; support of the preservation and cataloging of the library collection.

*Thousand Islands Museum*, Clayton. Staff supplementation with a boat-builder artisan constructing boat models for the permanent collection.

*The City University of New York*, New York. Support of the preparation of the exhibition, *The Evolution of Afro-American Artists, 1800-1950*, held at the City College campus.

*Wayne County Museum*, Lyons. Staff supplementation with a curator-coordinator of an expanded education program; support of the program including financial aid for display materials.

*Yager Museum*, *Hartwick College*, Oneonta. Staff supplementation with a cataloger.

In addition to the 1967-1968 grants described in the preceding list, twenty-one grants were awarded after the publication of the Council's last Annual Report but before the end of the 1966-67 fiscal year.

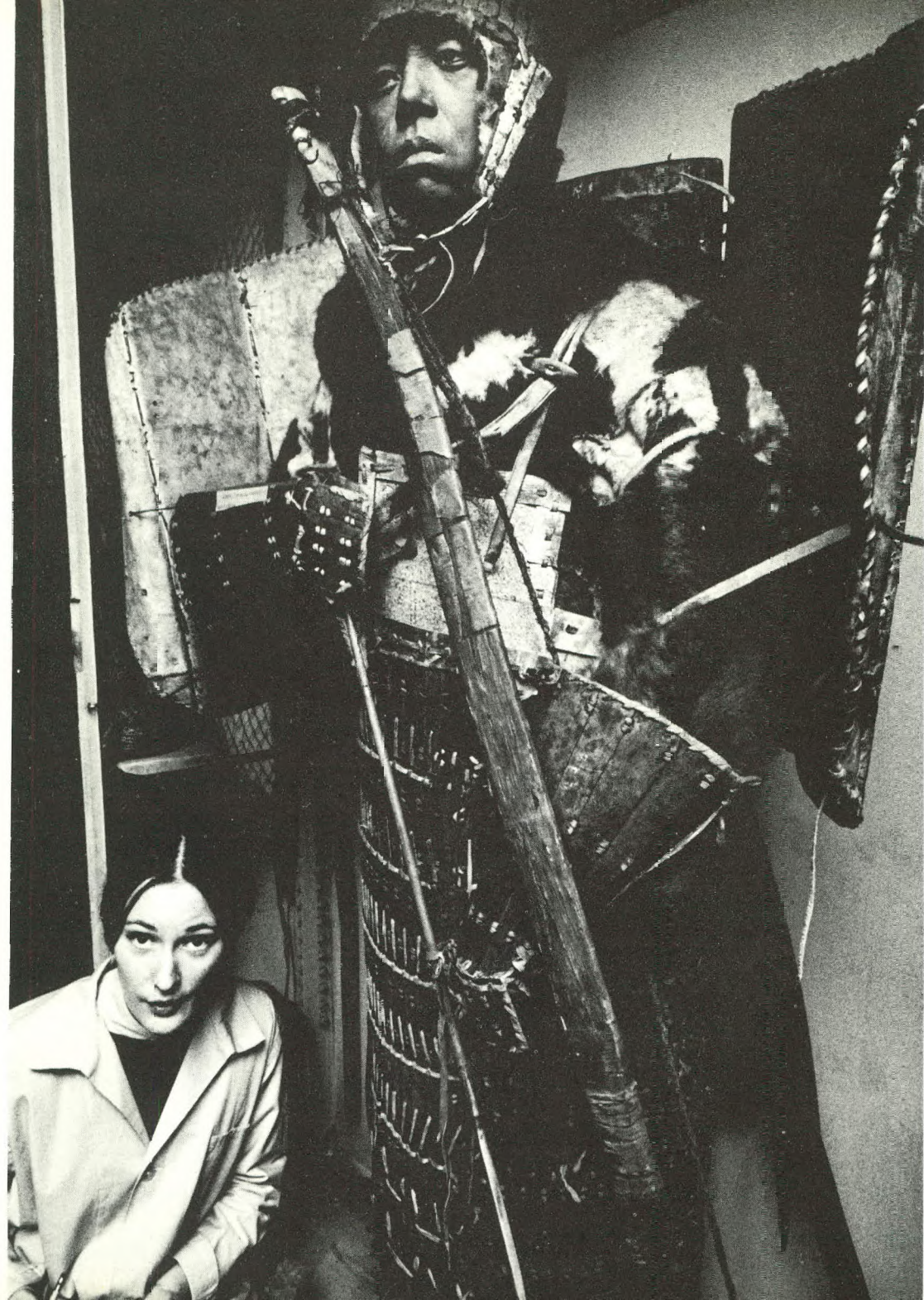
*Albright-Knox Art Gallery*, Buffalo. Staff supplementation with a research curator documenting the collections; internship aid for a trainee working in all departments of the museum.

*Annot Art Gallery*, Elmira. Support of research, cataloging, shipping, and installation of an extended Metropolitan Museum of Art loan exhibition.

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*Graduate assistant Victoria Wright works in the preparation of an exhibit in the Asiatic Hall at the American Museum of Natural History. Her salary is supplemented by the Council's Museum Aid Program.*







*The Brooklyn Museum, Brooklyn.* Internship aid for a trainee in the department of painting and sculpture; support of a preliminary study on the development of a new Children's Museum.

*Canajoharie Library and Art Gallery, Canajoharie.* Support of a cataloging project to document the American paintings collection.

*Chemung County Historical Society, Elmira.* Support of research and photographic documentation of historic sites for the development of the Society archive.

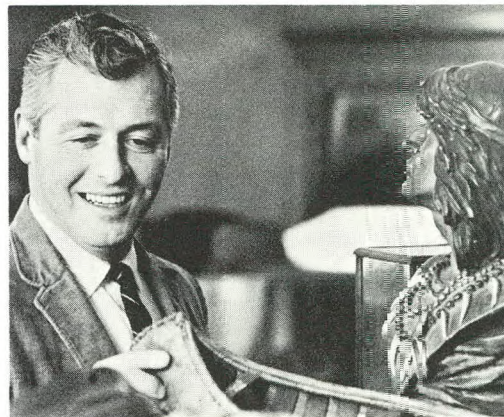
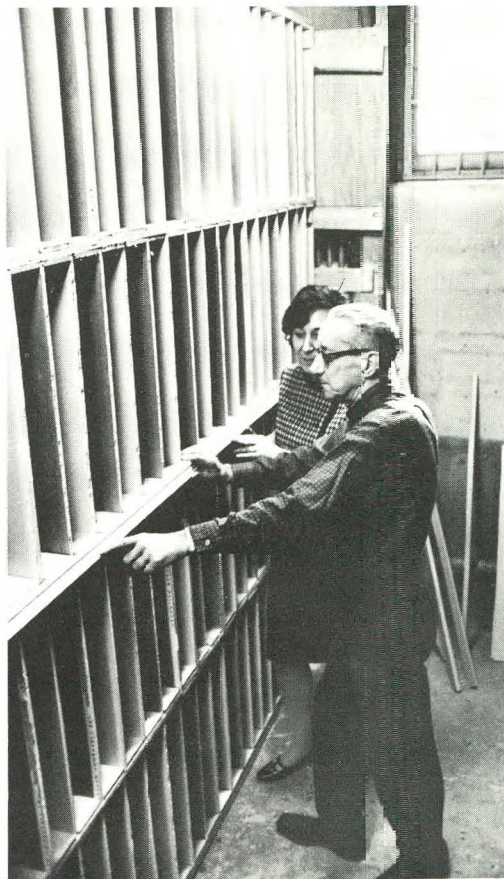
*Shelby Cullom Davis Museum and Library of the Performing Arts at Lincoln Center, New York.* Support of the preparation of a catalog documenting an exhibition on the opera; support of an orientation film for students and other visiting groups.

*DeWitt Historical Society of Tompkins County, Ithaca.* Staff supplementation with a librarian, appraiser, and researcher-writer.

*Walter Elwood Museum, Amsterdam.* Support of consultants on the redevelopment of the Museum.

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Top right: *The storeroom of the Albany Institute of History and Art—reorganized with a grant from the Council's Museum Aid Program.* Bottom right: *Consultant Milo Stewart from the New York State Historical Association studies the collection of the Walter Elwood Museum in Amsterdam toward advising on expansion.* Far right: *Institutions throughout the State increase educational services with financial assistance from Museum Aid.* Top: *Schoolchildren visiting New York have a guided tour of the Metropolitan Museum of Art.* Middle: *Upstate schoolchildren at the American Museum of Natural History's Hayden Planetarium.* Bottom: *The Albright-Knox Art Gallery in Buffalo conducts a free art class for underprivileged children.*







*Everson Museum of Art, Syracuse.* Support of the orientation catalog, *What is an Art Museum.*

*Finch College Museum of Art, New York.* Support of an exhibition, *Contemporary Trends in Films*, through aid for film reproduction, equipment, and a technician's fee.

*The Hyde Collection, Glens Falls.* Support of the publication of a Christ Image exhibition catalog.

*Museum of the City of New York, New York.* Staff supplementation with a research-assistant documenting the collections and producing filmstrips; support of an orientation exhibition based on the Dutch in New York for visiting school classes and for the preparation of an educational magazine on New York City history.

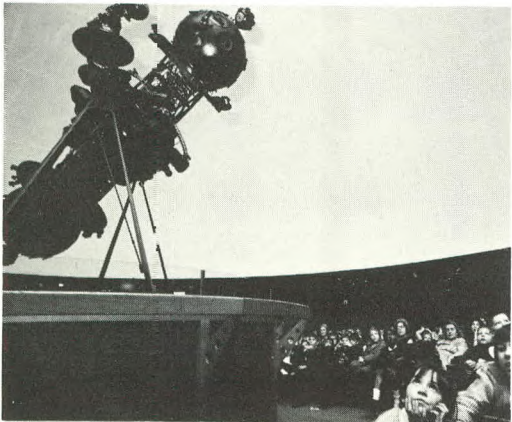
*Nassau County Historical Museum, East Meadow.* Staff supplementation with an assistant curator completing the recataloging of the collection.

*New Windsor Cantonment, Vails Gate.* Staff supplementation with an assistant director of education.

*Orange County Community of Museums and Galleries, Goshen.* Staff supplementation with a director.

*Pratt Center for Contemporary Printmaking, New York.* Support of the preparation and circulation of a traveling exhibition of contemporary prints.

Susan Stedman  
*Museum Program Associate*





## Poetry Program

Sixty-five eminent American poets are now available for readings, lectures, and seminars in colleges and communities throughout the State with financial assistance from the Council. Under the competent administration of The Poetry Center of the 92nd Street YM-YWHA in New York City, the Program has attracted widespread attention and stimulated many inquiries from other state arts councils interested in starting poetry programs.

Since its inception in 1967 the Program has supported over fifty appearances; the total is expected to reach sixty-nine programs presented by forty-three poets by the end of the 1967-68 fiscal year. The Council contribution of \$4,200 amounted to a scant 40% of the total fees involved. The balance was met by the forty-two colleges and communities sponsoring the appearances. A majority of the sponsors presented more than one poet under the Program's auspices, and a number of New York State communities have expressed an interest in establishing regularly continuing poetry programs.

A calendar of performances during 1967-68 appears on the following page.

Susanna Mauser  
Educational Program Associate

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*James Dickey reads at Rockland Community College, Suffern.*

*"Dickey had been on campus for three days, visiting classes, conducting seminars, just being. The word got 'round and the Barn Theatre was packed for last night's reading. All chairs were filled, long lines of standees ringed the walls, many listeners sat cross-legged on the floor... All during the commentary that preceded each poem, laughter swept through the audience... applause also ran throughout these spoken program notes, as delight and appreciation needed a form of expression. And the poems themselves often brought such applause that the poet had to raise his hands to beg for quiet so he could speak again."*—Rockland County Journal News

*"What an experience it was! Students, faculty, community people, everyone who came in contact with James Dickey felt his incomparable power... the Wednesday afternoon seminar, which usually has drawn 7-30 people, was jammed—some 375 people crowded the room to see and hear Jim Dickey... (at the reading) the doors were closed after standing room, and sit-on-floor-and-stairs-room were used up. The applause was instantaneous, continuous. Jim's performance was dazzling. The members of the audience reacted to every gesture, every word. They felt, knew what was happening. There has never been an evening and three days like it in this county. I doubt anywhere."*





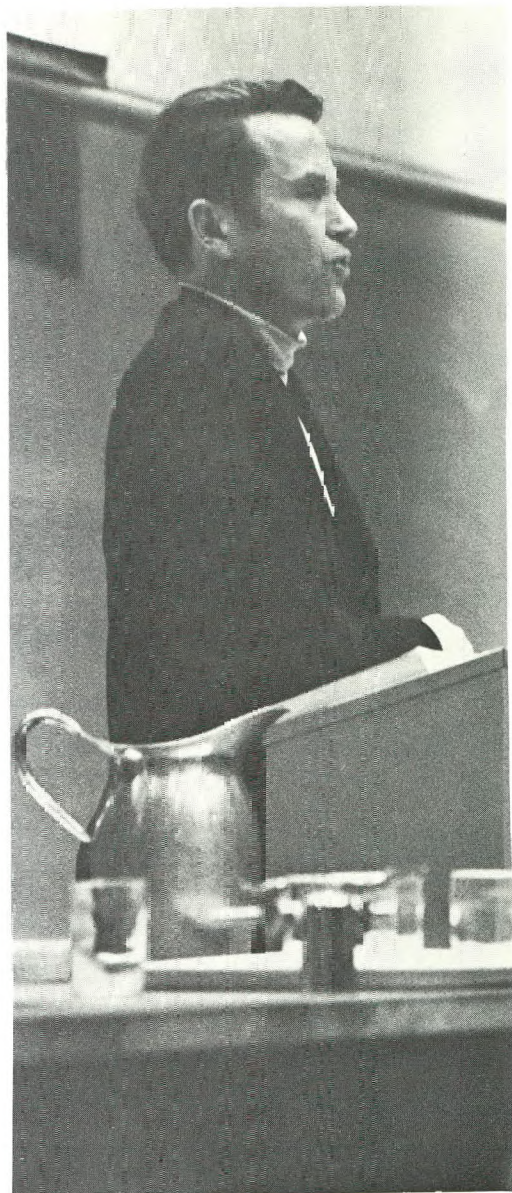


Appearances between January and March 1967 included:

Robert Creeley	<i>Briarcliff Manor</i>
Irving Feldman	<i>Buffalo</i>
Edward Field	<i>Brooklyn</i>
Allen Ginsberg	<i>Ithaca</i>
David Ignatow	<i>Bronx</i>
Kenneth Koch	<i>Bronx, Bronxville</i>
Stanley Kunitz	<i>Bronx</i>
John Logan	<i>Binghamton, Buffalo</i>
Stanley Moss	<i>Bronx</i>
Raymond Patterson	<i>Spring Valley</i>
Anne Sexton	<i>Albany</i>
John Wieners	<i>Stony Brook</i>

Appearances in the 1967-68 fiscal year will include:

John Ashbery	<i>Ithaca</i>
Louise Bogan	<i>Elmira, Houghton</i>
Robert Creeley	<i>Bronx, Brooklyn, Buffalo</i>
Babette Deutsch	<i>Valhalla</i>
James Dickey	<i>Brooklyn, New Rochelle, St. Bonaventure, South Fallsburg, Suffern, Valhalla</i>
Peter Kane Dufault	<i>Great Neck</i>
Alan Dugan	<i>Buffalo, Middletown</i>
Edward Field	<i>Cobleskill, Geneseo, N.Y.C., Oswego, Potsdam</i>
Robert Fitzgerald	<i>Valhalla</i>
Isabella Gardner	<i>Buffalo</i>
Michael Goldman	<i>Brooklyn Heights, Elmont</i>
John L'Heureux, S.J.	<i>Niagara</i>
Sandra Hochman	<i>Bronxville, New Rochelle</i>
Donald Justice	<i>Bronxville</i>
Kenneth Koch	<i>Queens</i>
Stanley Kunitz	<i>Potsdam</i>
John Logan	<i>Bronx</i>
Marianne Moore	<i>Great Neck, New York City</i>
Ned O'Gorman	<i>Buffalo, Ogdensburg</i>
Joel Oppenheimer	<i>Brooklyn, Manhattan Beach</i>
Raymond Patterson	<i>Spring Valley (five appearances)</i>
Robert Pack	<i>Poughkeepsie</i>
Adrienne Rich	<i>Bronx, Bronxville</i>
Louis Simpson	<i>Brooklyn, South Fallsburg</i>
William J. Smith	<i>Alfred</i>
Mark Strand	<i>Stony Brook</i>
Diane Wakoski	<i>Anndale-on-Hudson, Brooklyn</i>
Theodore Weiss	<i>Bronx</i>
Richard Wilbur	<i>Briarcliff Manor</i>
James Wright	<i>Bronx, Buffalo</i>



Under the auspices of the Council's Poetry Program, Richard Wilbur reads for the Spoken Arts series at Briarcliff Manor. Other speakers in the series included Anthony Hecht and Robert Penn Warren.













## Film Program

The broad purpose of the Council's Film Program is to increase awareness, understanding, and appreciation of the art of motion pictures. The Program encompasses several major types of support. A Community Film Appreciation program offers concurrent opportunities in film study to separate audiences of elementary schoolchildren, secondary school students, and adults. Advisory service and financial aid are offered toward the initiation of film study courses at secondary schools and colleges, and film societies and study groups also receive Council assistance.

The portability of film and the breadth of the motion picture medium itself enabled the Film Program to reach a greatly expanded audience as it entered its second year. The rental fee for a 16mm print of a feature-length movie may range from \$20 to \$120. For less than \$2 more it can be sent in a mailing case from a distributor in New York to Buffalo, where it can be screened with equal efficacy for an audience of two people or four hundred.

The Council's commitment to screen education and film appreciation reflects this accessibility and

(continued on page 64)

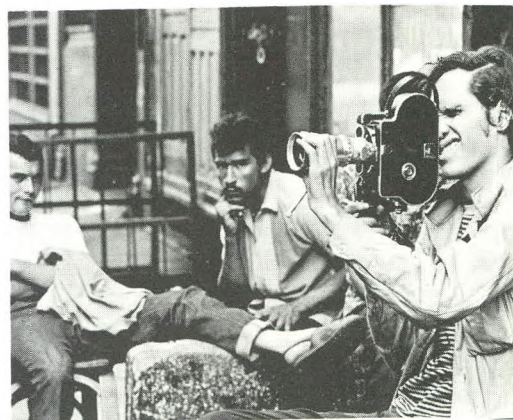
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—"How come you make movies about those things?"

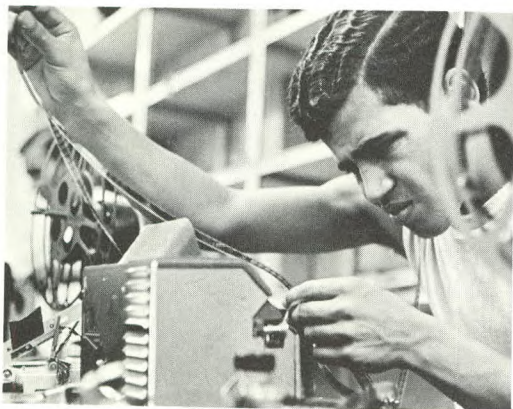
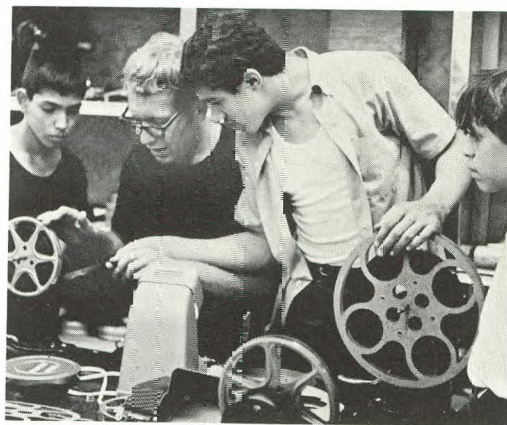
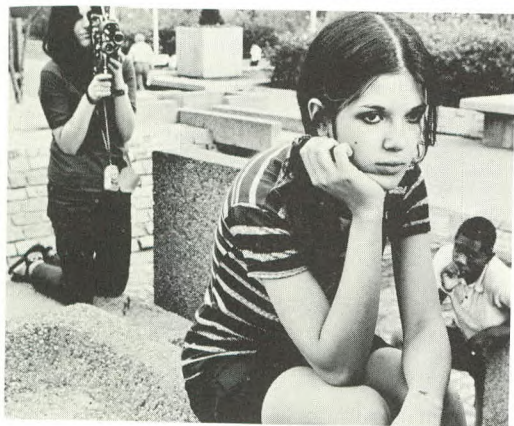
—"That's what we see."

Left and on following pages: *Under the supervision of Rodger Larson, teen-agers from Manhattan's Lower East Side work on and off location on films with titles like Don't Tell on Me, An Unpleasant Evening, The Loser, and The Pot Heads in Let's Get Nice. Supported by the Council's Film Program, the University Settlement House Film Workshop has been in operation since the restless summer of 1966, with twenty films by participants already completed. The Workshop's storefront headquarters have become a center of forceful expression for young people who seem to have a natural affinity for the film medium despite verbal abilities that are frequently below average.*











relative economy. Support from the Council in 1967-68 contributed to the following activities:

*An in-service course for 120 schoolteachers in the Rochester area spanning 32 weeks and leading to graduate credits in screen education. A Council-sponsored workshop on screen education held last spring for 40 high school teachers from all parts of the State provided the impetus. Members of the Rochester Area English Council who attended the spring workshop went to work to communicate to their colleagues back home the relevance of screen education. The ambitious 16-session in-service course, planned with Council assistance, is now being taken by teachers representing more than 20 public and private schools. It includes the screening and discussion of a dozen feature films and many more shorts, and lectures by such leading screen educationists as Anthony W. Hodgkinson of the Boston University School of Public Communication. The participating teachers plan to introduce courses in film study in their own districts, where film study must still struggle for respect in the traditional curriculum despite growing proof that a well-made movie engages the interest of students more completely than almost any other experience. The Council is hopeful that similar in-service courses can be initiated in other metropolitan areas throughout the State.*

*Separate series of five films for elementary, junior high, and senior high students in the Peekskill City School District, screened at the local movie house, and followed by classroom discussions led by teachers for whom the Council provided study guides; evening screenings for the adult community followed talks led by such Council consultants as William Sloan, director of the New York Public Library Film Library and Adrienne Mancia of The Museum of Modern Art Film Department. School and community interest in the series continues at a high level in this second year in Peekskill, where the sponsor is again the local branch of the American Association*

*of University Women. Teachers and principals commented enthusiastically on the response of students to such movies as the Canadian *Nobody Waved Goodbye*, and the French *The 400 Blows*. "All my students are getting a lot out of this program," one teacher told his principal. "I'm learning even more." Whereas last year junior and senior high students went in a body, this year they attended separate screenings which took into account their different levels of maturity. Attendance at adult discussions after the evening shows continued to reflect the social diversity of the community. Net returns from last year's ticket sales substantially reduced the Council's current contribution to this extensive program to under \$1,000.*

*In the Hoosick Falls and Ravena-Coeymans-Selkirk School Districts where the lack of movie theatres makes 35mm projection impossible, the screening of 16mm feature films in auditoriums for elementary and secondary students and adults. High school auditoriums became movie houses for several thousand students and adults as film series were established following teacher orientation sessions provided by the Council. Grants matched by the schools enabled them to introduce faculties and students to the excitement of discussing a well-made movie and to serve adult audiences in the same manner.*

*Regular screenings of movies in individual classrooms in sixteen schools from Long Island to Cato. Matching fund grants made it possible for instructors to expand the use of films in their screen education courses. The films that were booked reflected the breadth of the medium ranging from early Edison silent shorts from The Museum of Modern Art for a school in New York City to a recent French film from a commercial distributor for a class at Wells College in Aurora. The matching fund program is administered by the American Federation of Film Societies; applications for support are expected to increase threefold along with the growth of film courses in New York State.*



*Appearances of movie professionals—filmmakers and film critics and scholars—before high school and college classes, film clubs, and film societies.* The AFFS also administers the Council's film lecture bureau. Film classes and film societies can receive partial Council support (up to \$150) for appearances of filmmakers, film critics, and scholars, and early response to this program has been consistent with expanding interest in matching funds for rentals.

*A film series at the South Huntington Public Library which attracted family audiences averaging three hundred persons to fifteen evenings of movies.* Marx Brothers' comedies and D. W. Griffith's *Birth of a Nation* typify the variety of the series which has evoked broad community support. A Council grant met roughly 30% of the program's costs. The series represents a departure from previous Council film programs, in which a condition of support was co-operative school district-community participation.

*A series of sixteen of the best contemporary European and U.S. films screened at the local theatre in Plattsburgh.* College students and residents flocked to an adult film series in such strength that the sponsor, Clinton-Essex Council of the Arts, decided to double the number of contemporary foreign films and vintage Hollywood movies in the series. A Council grant met approximately 25% of costs. The precedent set will be reflected in similar programs elsewhere in the State in the coming year.

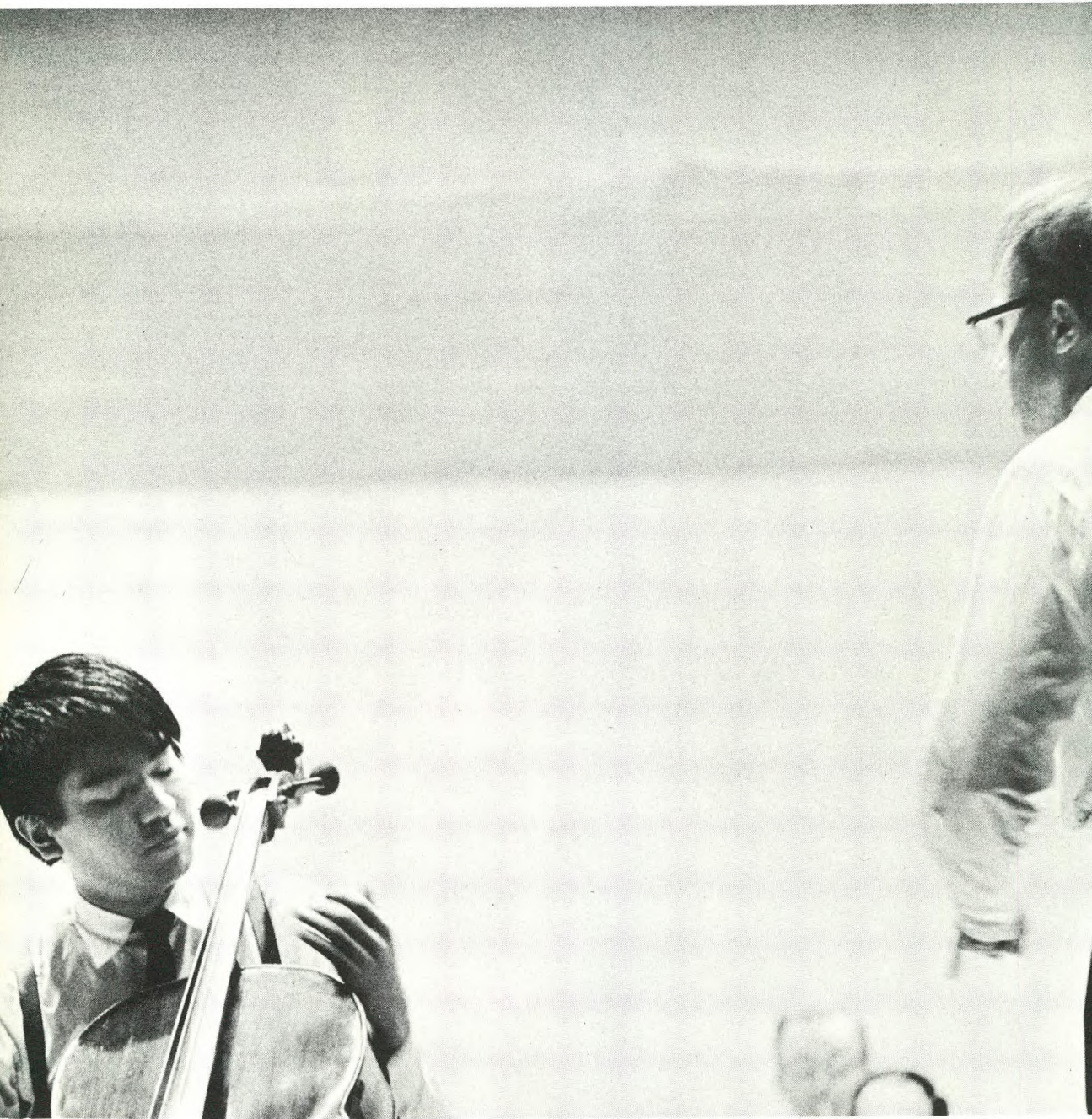
*The production of 16mm films by teenagers of the Lower East Side in New York City—films that next year may be screened at settlement houses throughout New York State.* Teenagers at the University Settlement House film workshop have been enabled to continue making movies under the leadership of Rodger Larson, one of the foremost film teachers in the country working with young people in urban core areas. The Council's grant met approximately 30% of costs; the major costs of the program are supplied by the University Settlement House, United

Neighborhood Houses, and the Neighborhood Youth Corps. Next fall teenagers from the workshop plan to accompany their films to upstate settlement houses—to show their work and talk about it before fellow teenagers in other cities.

*The telecast on WNDT (Channel 13) in New York City of a fifteen-program series on the American social documentary—"A Different Kind of Movie."* Produced by the Communication Arts Department of New York Institute for the School Television Service of Channel 13, the series features films by foremost American documentary filmmakers and discussion of their films by the filmmakers. Starting in February, it will be seen by students in the 120 member school districts subscribing to WNDT's school service. In addition, it can be seen by anyone who lives within the signal area of the station. The videotapes of the series will be transferred to 16mm film stock and will subsequently be available to students in colleges and libraries. A Council grant of approximately 10% of total costs helped the production to emerge from fancy to fact.

Peter Bradley  
*Film Program Director*









*Cellist Ko Iwasaki, one of the artists who performed in New York State this year with assistance from the Council's Young Artists program, rehearses with the Huntington Symphony Orchestra Society and conductor Seymour Lipkin. "New York State is to be congratulated (for) an immediate opportunity to encourage young performers without imposing a burdensome addition on an orchestral season's budget."—Seymour L. Rosen, former Executive Director, American Symphony Orchestra League.*

## Young Artists

For the past four years symphony orchestras in New York State have received financial assistance from the Council to present as soloist any one of the outstanding young pianists, violinists, or cellists included in the Council's Young Artists program. By providing partial support of the soloist's fee, the Council seeks to increase engagements and experience for these promising performers, all of whom are represented by non-profit organizations devoted to promoting the careers of young concert artists. Twenty-five soloists are now associated with the program.

Young Artists is administered cooperatively by the Council and the American Symphony Orchestra League. During the past year the League's Director of Public Relations, Rod McManigal, made visits to conductors throughout the State, telling them of the Young Artists program.

Engagements which received Council support during 1967-68 include:

*Jonathan Abramowitz*—cello soloist with the Binghamton Youth Symphony in January 1967.

*Toby Saks*—cello soloist with the Schenectady Symphony Orchestra in April 1967.

*Ko Iwasaki*—cello soloist with the Huntington Symphony Orchestra Society in October 1967.

*Eugene Pridonoff*—piano soloist with the Elmira Symphony and Choral Society in October 1967.

*Robert Preston*—piano soloist with the Civic Musical Society of Utica in October 1967.

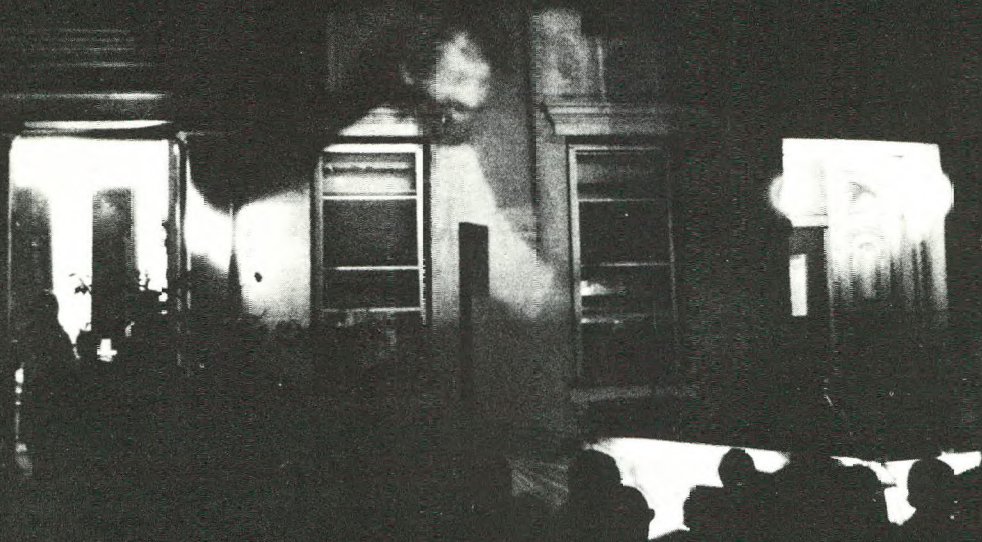
*Ruth Laredo*—piano soloist with the Massapequa Symphony Society in Babylon in October 1967.

*Jonathan Abramowitz*—will perform as cello soloist with the Community Symphony Society in Binghamton in February 1968.

*Krzysztof Jakowicz*—will perform as violin soloist with the Buffalo Philharmonic in March 1968.

Susanna Mauser  
Educational Program Associate







## New Services

It has been said that financial aid for the arts "too often falls on the leaves but not on the roots" and that those who could benefit most from support are the ones least capable of seeking it. The Council's legislative mandate calls for encouraging both "the appreciation of and participation in" the arts throughout New York State. To fulfill this responsibility requires close contact with the evolving art forms and the people who are creating and experiencing them. This year the Council has placed special emphasis on exploring the most effective ways in which it can support new modes of expression. With concern for developing services attuned to current needs, it is conducting research in:

State legislation that affects the arts.

Utilizing new technology to record dance.

Children's theatre.

Determining which artists are working in intermedia and environmental arts.

Employment of artists in education and recreation and as consultants to industry.

Problems of Negro choreographers in obtaining working structures that allow continuous development of their craft.

Art forms which New York City Puerto Ricans can use to express themselves.

Art forms for depressed areas of upstate New York. New York State crafts.

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*To enable residents of New York City depressed areas to express themselves with the materials of their environment, Bud Wirtschafter of the Institute for Human Development introduced them to film and tape recording techniques. With New Services support, familiar sights and sounds were reproduced in unlikely contexts—as at left, where the image of a youthful East 7th Street resident is projected on the sheet-draped facade of a neighborhood tenement.*

New theatre techniques to reach new audiences in New York City.

From such research the Council has developed two specific programs of activity.

## Legislative Recommendations

The Council's study of State laws that affect the arts has resulted in its recommendation to support five new legislative items:

A bill to amend the real property tax law in relation to special value accruing to an owner because of unusual architectural excellence.

A bill to create a temporary State commission to study the effect of real property taxation on land use, planning, preservation of landmarks, and architectural excellence.

A bill to amend the general municipal law in relation to the protection, enhancement and perpetuation of places, buildings, structures, districts, works of art, and other objects having a special historical or aesthetic interest.

A bill to amend the public housing law in relation to the definition of "project cost."

A bill to amend the public housing law in relation to occupancy for joint residential and professional purposes by artists.

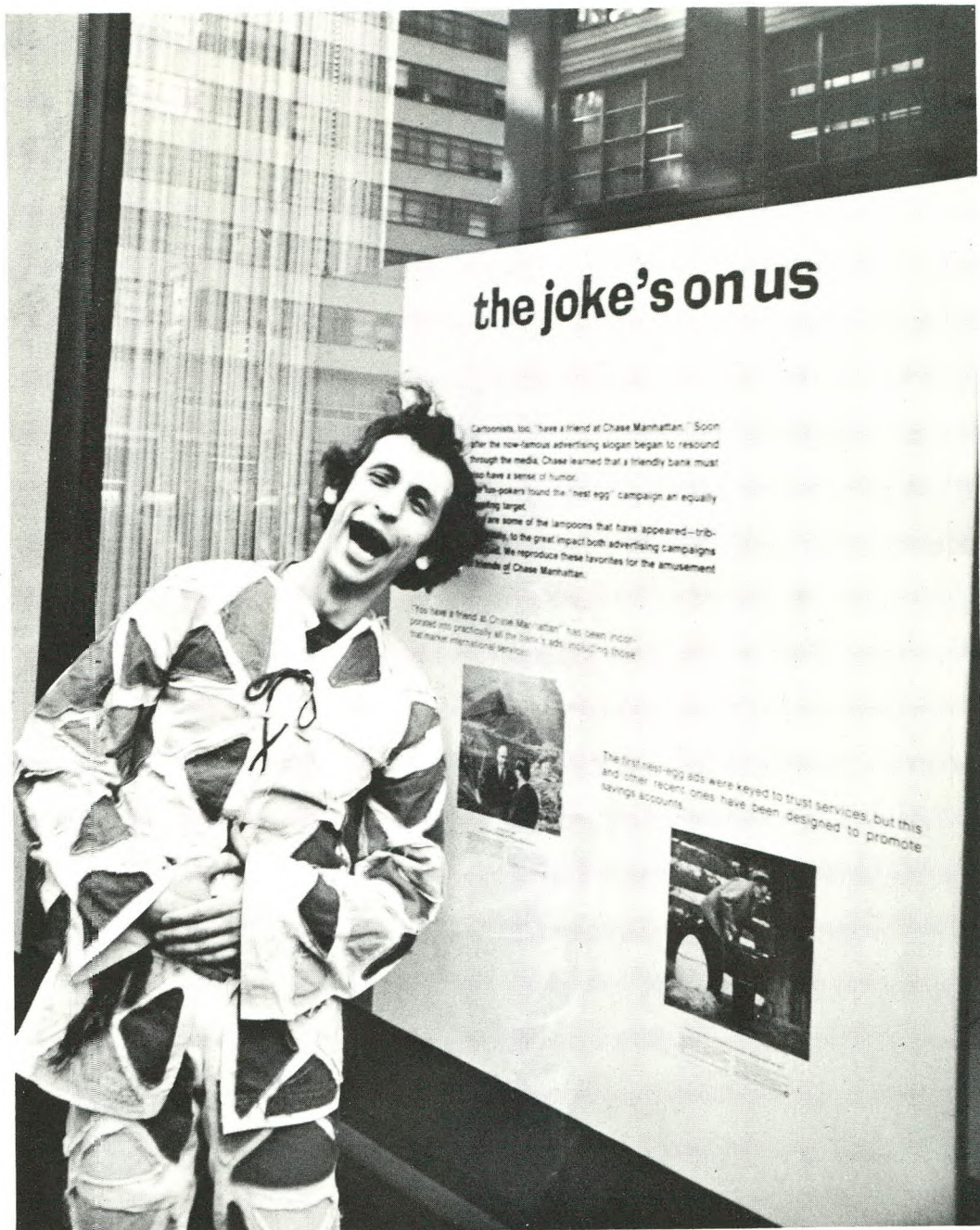
The Council will continue to survey and recommend necessary change of existing and proposed laws which directly concern the arts.

## Art in the Ghetto

In response to a legislative appropriation of funds to be used in economically depressed urban areas the Council's past approach to related problems was restudied carefully. Significantly, it was noted that many artists are eager to apply their processes and techniques to urban concerns. The Council has directed its support into three basic channels: community participation in the arts, the training of artists who can speak for the ghettos,

*(continued on page 72)*





## the joke's on us

Cartoonists, too, "have a friend at Chase Manhattan." Soon after the now-famous advertising slogan began to resound through the media, Chase learned that a friendly bank must also have a sense of humor.

Artists found the "nest egg" campaign an equally amusing target.

And are some of the lampoons that have appeared—tributaries to the great impact both advertising campaigns had. We reproduce these favorites for the amusement of friends of Chase Manhattan.

"You have a friend at Chase Manhattan" has been incorporated into practically all the bank's ads, including those that market international services.



The first nest-egg ads were keyed to trust services, but this and other recent ones have been designed to promote savings accounts.







Like medieval strolling players, the Gut Theatre (a group directed by Enrique Vargas) moves to attract random audiences in New York City street performances that they describe as "guerilla theatre." In roles derived from commedia dell'arte, they match wits with spectators, capitalize on whatever dramatic circumstances come to hand. Left: Michael (Papo) Aiario, the company's Harlequin, with an exceptionally rewarding find. Above and right: Audience participation at the Battery and in the Times Square area







*Vinnette Carroll, director of the Art Corps, talks with Corps member Melvin Johnson.*

the development of further opportunities for professional artists to practice and perfect their craft. Recipients of grants in 1967-68 included:

*The Art Corps*, a group of young people between the ages of seventeen and twenty-two with backgrounds in the arts—to encourage cultural projects in Day Camp Centers and by working with teen-age theatre groups. The grant was one result of an extensive study by Vinnette Carroll to determine the cultural needs of the Harlem and Bedford-Stuyvesant communities of New York City.

*Association of Black Choreographers*, which has incorporated and expanded as a result of a Council-sponsored study—to conduct a series of master classes taught by Talley Beatty.

*The Bread and Puppet Theatre*, a New York City group that develops theatre from community experience and involves children and adults from diverse social and economic levels—for continued experi-

ment with such theatrical forms as Japanese puppetry, the dumb show, and the procession.

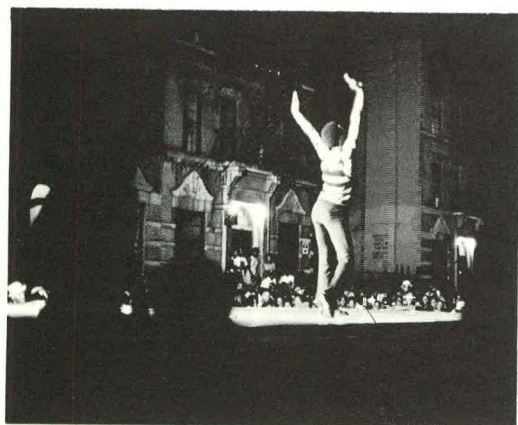
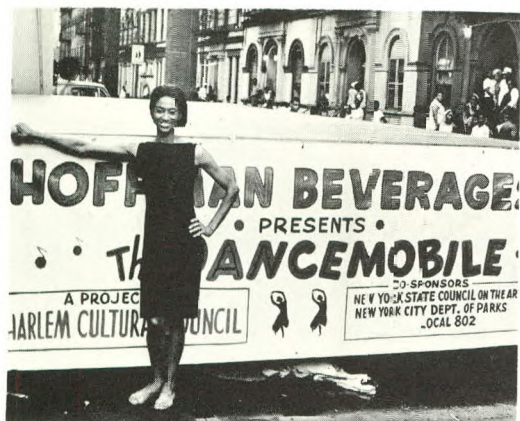
*The Dance Mobile*, conceived by the Harlem Cultural Council to present professional performances to the man in the street at his own doorstep—for fifteen performances by the Eleo Pomare Dance Company in all five boroughs of New York City.

*Institute for Human Development*, an outgrowth of the 1965-66 Summer in the City programs, which now has twenty permanent centers in areas of densest poverty in New York City—for community festivals, in one of which residents of a block participated in the making and showing of films about themselves.

*Mobilization for Youth*, one result of the 1965 federal Summer Neighborhood Youth Corps Program, which has been active and effective in the various arts—for salaries for a dance specialist and assistant. *Theatre Workshop for Students*, under the aegis of the New York City Department of Parks, which had successfully produced a series of plays involving students from seven to seventeen years of age at the Lower East Side Amphitheatre during the summer of 1967—to conduct a series of exploratory meetings between the staff, students, and outside-theatre specialists (an environmental psychologist, a dress designer, a sculptor, an electronic music composer, and an ecologist) to discover new approaches to theatre involving youngsters. The Council is also studying how similar programs might be used in Buffalo and other upstate cities.

Kenneth Dewey  
*Research and Applied Arts Director*





New audiences, new art forms, new forms of presentation. Above: The Dance Mobile brings street performances of the Eleo Pomare Company to Harlem. Right: With New Services support, a "think tank" explores approaches to young people's theatre. Top to bottom Children test play sculpture developed by Mark di Suvero; discussion with non-theatrical participants includes environmental psychologist Dr. Albert Parr and dress designer Betsy Johnson; sensory improvisation at the Lower East Side Amphitheatre.









## Conferences and Studies

### Conferences

In 1967-68, the Council held five planning conferences to discuss long-range strategy in some major program areas. The Council depends heavily on professional advice to implement its present programs. Similarly, in planning new programs and improving existing ones, it seeks the opinions of professionals whose activities and organizations may be affected by Council action and the advice of other concerned experts whose experience can contribute to effective planning.

*The plight of the young concert artist* was discussed at a conference held on March 16, 1967 at the Drake Hotel in New York City. Four non-profit managements which work on behalf of the young artists were represented—the Leventritt Foundation, National Federation of Music Clubs, National Music League, and Young Concert Artists. Also attending were representatives of leading commercial managements—Herbert Barrett; Columbia Artists; S. Hurok; Judson, O'Neill, Beall and Steinway; William Morris; and Sheldon Soffer. In addition, representatives of the Rockefeller Foundation and Martha Baird Rockefeller Fund for Music, the American Symphony Orchestra League (which administers the Council's Young Artists program), the Associated Councils of the Arts, and the National Council on the Arts were present.

The consensus of the meeting was that there are too few outlets for the country's many talented young concert artists. Present outlets tend to de-

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*One problem area discussed at Council-sponsored conferences was the limited touring opportunities open to such outstanding experimental theatre groups as Cafe La Mama (top left: Futz), the New Dramatists Committee (bottom left: What Color Goes With Brown), the American Place Theatre (top right: Father Uxbridge Wants to Marry), and The HB Playwrights Foundation (bottom right: The American Hamburger League).*

mand well-known artists rather than young artists who have yet to establish careers and reputations. The Council was advised to develop new markets in colleges, small communities, and elementary and secondary schools, and received suggestions to improve administrative procedures and publicity of its Young Artists program (in which the Council pays part of the fee of a young instrumentalist who performs with orchestra). Plans for a Solo Recitalists program similar to the Young Artists program were discussed.

*Touring theatre productions* were discussed at a conference held on May 24, 1967 at the Warwick Hotel in New York City. Many outstanding experimental theatre groups which present works by new playwrights were represented—American Place Theatre, Cafe La Mama, HB Playwrights Foundation, New Dramatists Committee, New Theatre Workshop, and Theater Genesis. Also present were spokesmen for the Institute for Advanced Studies in the Theatre Arts, Repertory Theatre of Lincoln Center, Long Wharf Theater, (New Haven) New York City Center of Music and Drama, New York Shakespeare Festival, newspapers, theatre publications, and the National Council on the Arts.

Artistic directors of the experimental groups called attention to the difficulty of touring theatre productions by relatively unknown playwrights in the United States. Yet each of the companies represented expressed a strong desire to tour. In the summer of 1967, Cafe La Mama's troupe of sixteen players took six new plays to nine European countries but could not arrange a U.S. tour because of financial difficulties and lack of either audience organization or appropriate facilities.

Other participants suggested that local sponsors be induced to book companies rather than specific plays (as is done with dance ensembles and symphony orchestras). As in the case of the young concert artist, the Council was urged to develop new outlets for young playwrights. The artistic directors



particularly wanted upstate audiences to see new work by promising young playwrights so that they would participate in the development of new talents and give the young playwrights their own opportunity to further expand the theatre audience into new territory.

*Children's theatre* was discussed at a conference held on June 7, 1967 at the Gotham Hotel in New York City. The participants included producers, writers, performers, critics, representatives of the High School of Performing Arts, Hunter College, and New York University, and spokesmen for the television industry.

Children's theatre has no counterpart to the American Symphony Orchestra League, the Association of American Dance Companies, or similar administrative units that serve to bind together the organizations working on other levels of theatre and opera. This lack of administrative organization makes it difficult for the various producing units to work cooperatively, which is disadvantageous to fund raising. The customary low-cost tickets for children produce less box-office income than the other performing arts.

The Council helps local sponsors meet performers' fees for any children's production which takes place outside school and to which at least 50¢ admission is charged. It was encouraged to investigate such organizational and administrative innovations that would lead to additional support for children's theatre.

*To review the achievements of the first year of the Museum Aid Program and plan for its second year*, a meeting was held in Cooperstown on September 18 and 19, 1967, co-sponsored by the Council and New York State Historical Association and chaired by Dr. Henry Allen Moe, Vice Chairman of the Council. Present were thirty-four directors of New York State museums and historical societies as well as staff members of the Legislature, the Division of the Budget, and the Governor's office.

In the previous year the Council had awarded \$850,000 to forty-seven museums and historical societies for training and educational programs, hiring of additional personnel, installation and improvement of exhibits, special projects, and catalogs and publications.

Discussions underlined the fact that if museums and historical societies are to fulfill the increasing public demand for their services, far more money will be required. Improvement of quality requires money for research, maintenance, conservation, exhibits, and acquisitions, but many of the directors felt that increased funds for hiring professional help would be a major step toward the solution of other problems and demands.

*The advisability of Council support for arts festivals* was discussed at a Council-sponsored meeting held on September 22, 1967 in Saratoga with the Saratoga Performing Arts Center acting as host. Other festivals represented were Caramoor, Ithaca, Lake George Opera, Lincoln Center and Jacob's Pillow Dance Festival. Participants also included Assemblyman Joseph R. Pisani and staff members from the Division of the Budget and from the offices of the Governor and Senator Brydges.

Despite the variety of festivals represented, participants agreed that support was desirable and that Council assistance should be directed toward programming and personnel rather than capital expenditures. In cases where festivals are being formed it was felt that support should be limited to technical assistance and professional counsel rather than taking the form of direct grants. Senator Brydges pinpointed the need for Arts Council support when he observed that—"Unfortunately, festivals tend to fold up after a few years because of lack of professional managerial skill, financial problems, inability to develop sufficient audience appeal and inability to bring in some of the very best performing artists."



## Studies

### Workshop in Looking

Between the months of February and May 1968, Katharine Kuh, art critic of *The Saturday Review*, will conduct a series of weekly classes for teachers on the ability to look.

The course will be predicated on the assumption that we all need to know how to discriminate visually in cluttered surroundings. The aim, as Mrs. Kuh states it, will be "to explore methods which will help school children and their teachers look at, communicate about, enjoy, and understand art and other visual experiences more fully. Non-technical but experimental in character, the course requires no previous knowledge of art. Elementary and high school teachers in all subject areas, whether specialists in art or complete neophytes, can be benefitted from this workshop which is based on open discussion, individual experiments and group criticisms rather than on orthodox lectures." Painting and sculpture will be used toward the end of the course only as an example of the artist's ability to synthesize what he sees around him.

The Council working in cooperation with the State Education Department, hopes that the sessions will lead to a new approach to art education in New York State elementary and secondary schools.

### Community Identity

Phyllis Yampolsky, often referred to as New York City's first artist-in-residence, has undertaken a Council study of how communities can be defined in terms of unique cultural characteristics. In an age where it is becoming increasingly difficult to tell one village or one city from any other, Mrs. Yampolsky will assemble environmental profiles on several communities throughout the State. These profiles, which will differ depending on such factors as architecture, major industry, and topographical setting, will be viewed as distinctive stages against which community residents will be seen as the actors in a kind of contemporary folk festival.



*Phyllis Yampolsky at a community event.*







## Publications

Civic groups, institutions, and communities working within New York State for the conservation of their regional architecture frequently look to publication as a powerful and far-reaching weapon. In 1964, to assist such groups, the Council instituted a publication project called Architecture Worth Saving. Working in dissimilar areas with individuals and organizations that saw different means and needs in architectural conservation, the Council sought to publish several pilot books that would represent a common central theme but a wide range of treatment.

The first of these publications, *Architecture Worth Saving in Onondaga County*, was published four years ago in cooperation with the Syracuse University School of Architecture. Compiled and written under the direction of Harley J. McKee, it illustrates and discusses in an historical framework some sixty notable Onondaga buildings. A second book, *Architecture Worth Saving in Rensselaer County*, also sponsored by the Council, was published the following year by Rensselaer Polytechnic Institute. Written by Bernd Foerster, it treats almost one hundred county buildings, stressing their visually distinctive components.

In the past year the Council has worked to develop additional volumes in the Architecture Worth Saving series. One, written by faculty members at Skidmore College, will constitute a guided tour to the nineteenth-century architecture of Saratoga Springs. Another, sponsored by the Dutchess County Planning Board, surveys the landmarks of a county with a particularly rich architectural heritage. The Council has also commissioned special research studies in Albany and Wayne Counties and in New York City's Harlem with the expectation that they,

too, may ultimately be published in the Architecture Worth Saving series.

With the thought that publications initiated independently of these activities can benefit from the lines of approach established by its pilot books, the Council offers technical assistance to such projects that are brought to its attention. In 1967 consultants worked with a citizens' group in Columbia County, The Cobblestone Society in Childs, and the Binghamton Commission on Architecture and Urban Design.

Other Council-sponsored consultation on publication related to art catalogs (Canajoharie Library, Everson Museum of Art, Museum of American Folk Art, State University College at Geneseo) and periodicals (Museum of the City of New York, DanceScope magazine). Technical assistance also served Rome's Erie Canal Sesquicentennial Committee in planning an informative program of local festivities.

In addition to such activities the Council publishes and distributes informational literature. The following may be obtained free of charge from the Council office at 250 West 57 Street, New York, N.Y. 10019:

*New York State Council on the Arts Annual Report*  
(1963, 1964, 1965, 1966, 1967)

*Professional Touring Arts Program, 1968-69*

*Poetry Readings by Poets, Fall 1967*

*The Film and Speaking About the Film*

*Young Artists*

*How the New York State Council on the Arts Can  
Serve Your Community*

*Good Art is Good Business and Good Politics* (excerpts from a speech by Governor Rockefeller)

*Cultural Affairs 1* (A.C.A. periodical)

*The Arts: A Central Element of a Good Society*  
(A.C.A. publication)

*The Arts: Planning for Change* (A.C.A. publication)

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Opposite: *St. Thomas Episcopal Church and Thorne-dale* (top and bottom left) from a survey of Dutchess County landmarks. At right, details from two Victorian buildings in Saratoga Springs.



## New York State Award

The New York State Award was established in 1966 to recognize significant contributions to the material and artistic enhancement of the State. Since then Governor Rockefeller has presented the Award at annual ceremonies held successively in the chapel at Union College, Schenectady (1966) and the New York State Theater at Lincoln Center (1967). The 1968 Award presentations will be made at the Saratoga Performing Arts Center. Awards go to those institutions, communities, organizations, groups, and individuals who, in the Governor's words, "have not compromised standards of artistic and visual excellence, and, as a result, have made our State a better, more beautiful, and more profoundly pleasing place to live and work. The gratitude of the entire State is extended to...recipients of the New York State Award....It will be theirs for generations to come."

In 1967 each recipient was presented with a banner designed and executed by Ellsworth Kelly as a lasting symbol of the Award. The second annual Award was given to:

*The American Craftsmen's Council* for its vigorous efforts in communicating creative work by American craftsmen, in helping the crafts to flourish, and in widening their acceptance.

*The Carborundum Company*, Niagara Falls, makers of abrasives, for devising a brilliant program that simultaneously rewards their distributors, furthers the appreciation of contemporary sculpture, and commissions new works of quality.

*First Unitarian Church*, Rochester, for judgment, vision, and courage in engaging Louis I. Kahn to create a church which fuses three-dimensional form with the spirit of Unitarian liturgy.

*Historic Pittsford, Inc.* for the restoration of the old Phoenix Building which now houses the *Brighton-Pittsford Post*.

*Ada Louise Huxtable*, writer and architectural critic for *The New York Times*, for her consistently incisive and courageous defense of integrity in architectural design and urban planning.

*Jacob Riis Houses Plaza* for the best example in New York State of an urban park-playground conceived for enjoyment, which should raise all standards of park design.

*Jazzmobile*, sponsored by the Harlem Cultural Council and supported by Ballantine Beer, for offering live outdoor concerts of quality by prominent instrumentalists and vocalists in areas where people could not otherwise attend them.

*Kleinhans Music Hall*, Buffalo, for a 1940 building of durable distinction designed by the father-son team of Eliel and Eero Saarinen, singled out today for its foresight in execution, and for continuing to serve as a model and inspiration to designers and builders of performing arts centers throughout the country. *Lake George Opera Festival* management and the community of Glens Falls for support and encouragement of the only permanent summer opera repertory company in the eastern United States.

*New York City Parks Department* for giving back the parks of the city to the people.

*Olana Preservation Committee* for saving Olana, the home of Frederic E. Church, Hudson River School painter and an outstanding figure in American cultural history.

*Saratoga Performing Arts Center*, Saratoga Springs, for bringing to citizens performances of quality hitherto unavailable in the area.

*Whitney Museum of American Art* for housing its collections and exhibitions of works by American artists in a practical and imaginative new structure designed by architects Marcel Breuer and Hamilton Smith, and for the upsurge of energy which has made the museum an active center in New York's art and civic community.

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*Willoughby Sharp's bubble machine was one feature of imaginative expanded activity in New York's Central Park during 1967. Park performances by the Metropolitan Opera and concerts by Puerto Rico Sings were among other public services that merited the Award for the New York City Parks Department.*









*"...the arts are as comfortable in public space as they are in the often static sanctuaries of scholarship."*  
Above: Sculptures by Tony Smith, exhibited at Bryant Park in midtown Manhattan.



## Executive Director's Statement

The arts are beginning to be accepted as part of our surroundings. Painters and sculptors are creating works that cannot fit the limitations of museum space. The backdrop of gigantic cranes, of forty-story steel-frame buildings, and the louder-than-real sound scores of jet-fast America have inspired the composer, the sculptor, the choreographer, the painter, and the poet to create art which can no longer be contained in rooms, galleries, concert halls, and theatres.

Nothing could be better. The more people are aware that art is not something to be revered on special occasions and in special places, the better off both the public and the arts will be. For without people, the arts become precious and arcane. And without the arts, our destiny is one of a culture without meaning and without beauty. There is already too much evidence that history will characterize the current visual environment as the work of "the junkyard generation." Luckily, artists are trying to protect us from a steadfast insistence on characterless communities of prefabricated buildings, neon, and cement clover-leaves.

People are accepting the environmental concern of the artist with enthusiasm. The outdoor sculpture exhibit in New York City, the five-story Picasso in Chicago, Len Lye's 210 foot "Wind Wand" in Toronto are evidence that the arts are as comfortable in public space as they are in the often static sanctuaries of scholarship.

The trend will continue—not only in the visual arts but in the performing arts as well. Music has for years been amplified by technical devices that make listening in a conventional auditorium an ear-splitting experience.

It may be theatre which, of all the art forms, will relate most immediately to the daily concerns of a society in which indignities, injustice, and lack of care seem pervasive and insurmountable—particularly in city ghettos. In 1967, the New York State Legislature appropriated \$300,000 to let the Council

investigate how the arts could help illuminate some of the frustrations of the ghetto. Two basic ideas served as guideposts. The first was simply that any program developed was not going to be a hit-and-run cosmetic; an arts event had to be more than a performing group assigned to Harlem only to return downtown after the show ended. Secondly, we wanted to find out what the ghetto community wanted rather than what we, as an outside agency, decided it should have.

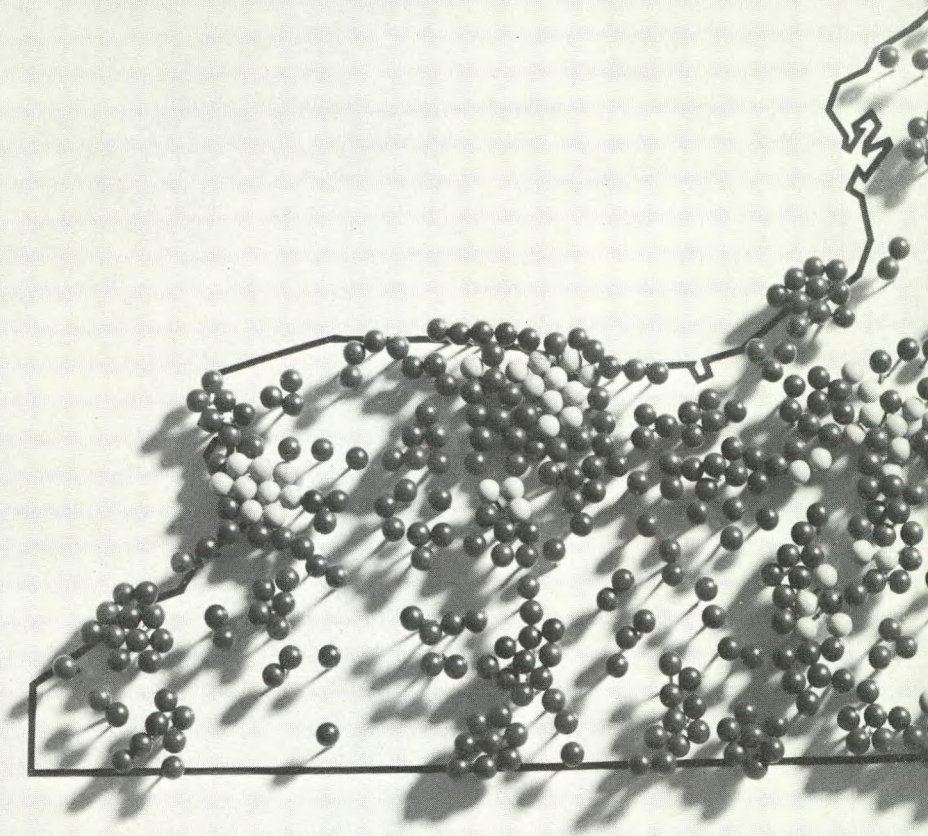
Some conclusions were quickly drawn. The arts in the sophisticated setting of a concert hall are likely to be detached, remote, meaningless. Involvement is essential, for involvement in the arts can provide an introduction to what is happening now in intensely human terms. Community theatre in the ghetto should be more than a re-hashed version of *Our Town* or *The Matchmaker*; it can be a powerfully expressive articulation of drug addiction, teenage prostitution, black-white intransigence, family hatred.

In 1968, the Council will greatly expand its programs in the ghettos of the State's cities. Most of the ghettos are black, but not all of them. Ghetto once referred to a section of a city where Jews were confined legally and in some cases by walls. The barriers that create Negro and Puerto Rican ghettos in New York State are neither legal nor physical. They are social—and equally intense and equally oppressive. The arts may not eliminate ghettos. They can, however, start the communication of human understanding and point a direction for positive community involvement.

That the arts are being recognized for their humanistic value is an exciting step toward a more profound concern for what is happening around us. The results of this recognition surely will continue to be evident. It is as important as our acceptance of the notion that the arts, as Governor Rockefeller claims—and as implied by the law of every state in the nation and the federal government—"are now a public necessity."

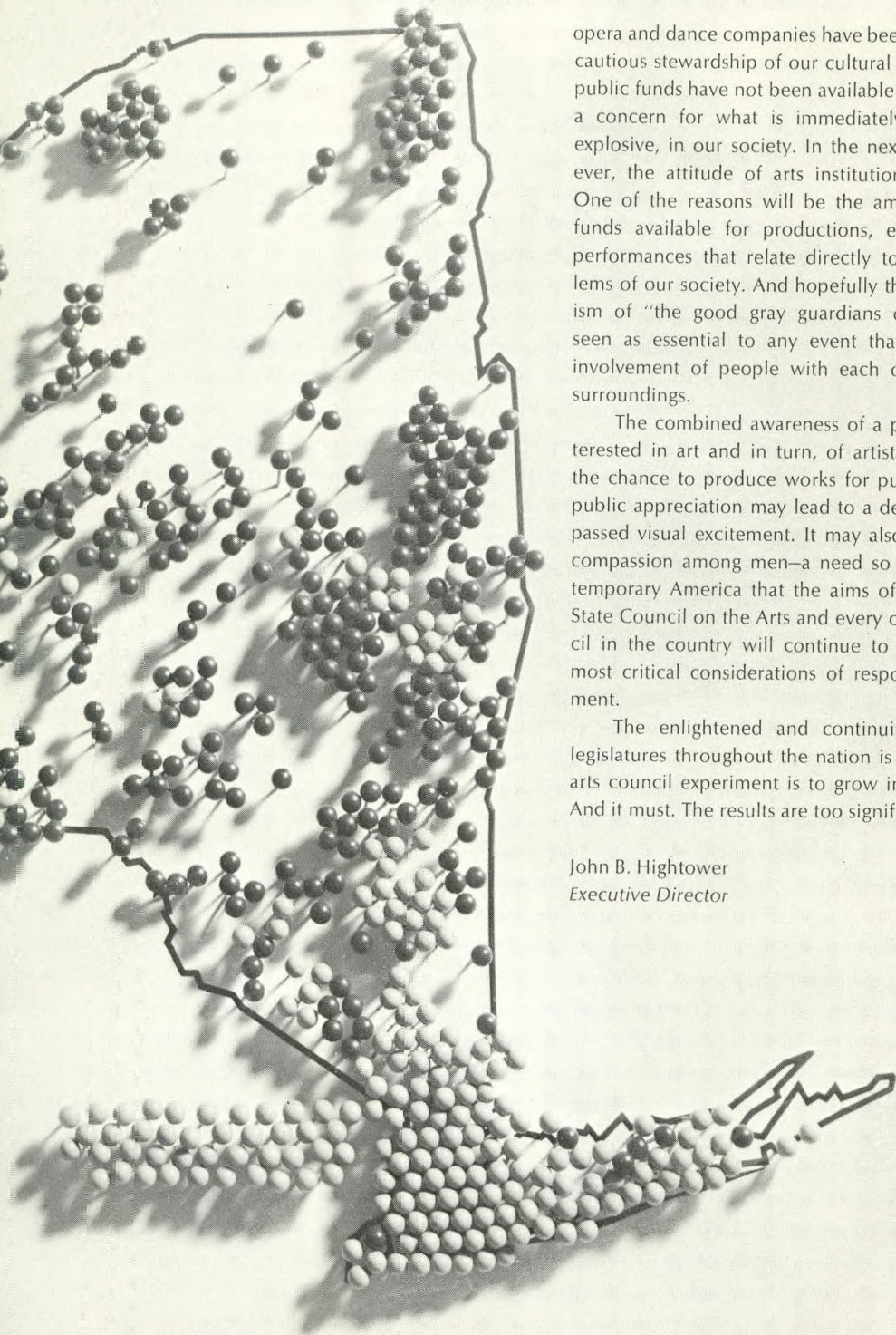
Too often museums and orchestras as well as





*Location of Council-supported activities in 1967. Dark pins signify one activity, light pins four activities.*





opera and dance companies have been limited to the cautious stewardship of our cultural past. Until now public funds have not been available to permit them a concern for what is immediately critical, even explosive, in our society. In the next decade, however, the attitude of arts institutions will change. One of the reasons will be the amount of public funds available for productions, exhibitions, and performances that relate directly to current problems of our society. And hopefully the professionalism of "the good gray guardians of art" will be seen as essential to any event that concerns the involvement of people with each other and their surroundings.

The combined awareness of a public more interested in art and in turn, of artists fascinated by the chance to produce works for public space and public appreciation may lead to a decade of unsurpassed visual excitement. It may also foster greater compassion among men—a need so urgent in contemporary America that the aims of the New York State Council on the Arts and every other arts council in the country will continue to be one of the most critical considerations of responsible government.

The enlightened and continuing support of legislatures throughout the nation is essential if the arts council experiment is to grow in effectiveness. And it must. The results are too significant to ignore.

John B. Hightower  
*Executive Director*



## **New York State Council on the Arts Comparative Statement of Receipts and Disbursements of Funds Three Year Period Ended March 31, 1968**

In 1960 the Council on the Arts was created as a temporary commission with a study grant of \$50,000 from the New York State Legislature in order to "make recommendations concerning appropriate methods to encourage participation in and appreciation of the Arts." The study showed that in the following year, 1961, an appropriation of \$450,000 would be the minimum amount with which to launch the programs envisioned. At that time the Council inaugurated its performing arts-touring program by working with a limited number of performing organizations and sending them on specially arranged tours of the State. A program of traveling visual arts exhibitions was set up; programs of architectural surveys, special and educational projects, and special studies were added. During 1962, a budget of \$560,250 was allocated to the Council as its programs expanded and demands for the Council's services increased throughout the State. Budgets of 1963-64 and 1964-65 were \$534,219 and \$562,355 respectively. Since then the budget has increased appreciably to match the Council's vigorously expanding program of activity.



Year Ended March 31

	1966	1967	1968
<b>Funds Received</b>			
New York State			
State Purposes Fund	\$765,895	\$ 904,477	\$1,305,285
Local Assistance Fund		600,000	592,300
Sub Total		1,504,477	1,897,585
Other Sources (Note 1)	6,000 <sup>1</sup>		
U.S. Government		50,000	39,383
<b>Total Funds Received</b>	<b>\$771,895</b>	<b>\$1,554,477</b>	<b>\$1,936,968</b>
<b>Funds Disbursed</b>			
Personal Service			
Staff	67,550	76,344	101,846
Temporary Help	24,254	27,650	34,039
Maintenance and Operation	48,620	56,950	71,660
Programs			
Technical Assistance	76,295	89,728	87,000
Touring Performing Arts	178,300	186,545	222,609
Film Program		40,000	46,260
Visual Arts	127,890	72,560	83,853
Educational Presentations	50,000	75,000	65,231
Special Projects (Note 2)	146,986	229,350 <sup>2</sup>	252,170 <sup>2</sup>
Special Studies	32,000	65,900	40,000
Museum Aid		600,000	592,300
Urban Core ( <i>Art in the Ghetto</i> , Note 3)			300,000 <sup>3</sup>
Other Services			
Conferences, Panel Meetings, Annual Report, Publications, New York State Awards	20,000	34,450	40,000
<b>Total Funds Disbursed</b>	<b>\$771,895</b>	<b>\$1,554,477</b>	<b>\$1,936,968</b>

NOTES:

Note 1—\$4,000 from the William C. Whitney Foundation.

\$2,000 total from International Business Machines Corp.; Dutchess Co. Bank & Trust; Farmers-Matteawan National Bank; Marine Midland National Bank of Southeastern New York; Central Hudson Gas & Electric Corp.; State University of New York at New Paltz.

Note 2—Includes Poetry and Young Artists program.

Note 3—Urban Core money was allocated to other programs though noted in its entirety under this heading.





*Chairman Seymour H. Knox confers with Executive Director John B. Hightower at a Council meeting held at The New-York Historical Society offices in New York City.*



## Advisors and Consultants

The Council has leaned heavily on the advice and counsel of experts in many fields of the arts in planning and implementing its programs, and these advisors and consultants have also responded with

understanding and enthusiasm to the needs of local organizations. The Council will continue to call on them and others like them to give substance to its programs throughout the State.

Stephen Aaron • Joan Aboucher • Bret Adams • W. Howard Adams • Betsy Ainslie • Margareta Akermark • Alexander Aldrich • Kenneth Allen • Joseph Alper • Hollis Alpert • Mario Amaya • Donna K. Anderson • Robert M. Anderson • Vivienne Anderson • Bert Andrews • Harold Arberg • William Archibald • Robert E. Armstrong • Sharon Arndt • Horace Arnold • Brooks Atkinson • F. C. St. Aubyn • Norma Auzin • Hedy Backlin-Landman • George Balanchine • William Ball • Ann Barak • Julien Barber • Leonard Barkin • Clive Barnes • Herbert Barrett • Thomas Barrow • Irma Bartenieff • Fred Bartle • Peter Baruzzi • Stephan Bauer-Mengelberg • Spofford Beadle • Alice B. Beer • Byron Belt • Yemema Bengal • Barry Benjamin • Isadora Bennett • Robert Benson • Murray Bernthal • Henry Bessire • Esther Bialo • Bonnie Bird • Stephen Bird • Peter Blake • Jane Bleyer • Judith Blinks • Julius Bloom • John Blum • Howard Boatwright • David Bogdanoff • John Booth • Malcolm Booth • Helen Borchard • Charles Bowden • Barbara Bradley • Meyer Braiterman • D. David Brandon • Robert P. Brannigan • Nancy Breslin • Robert L. Bretz • Mireille K. Briane • Oleg Briansky • John Brockman • Rita Broder • Louise Broecker • James Browning • John Brownlee • James Perry Brunson • Thomas S. Buechner • Helen Duprey Bullock • Orin Bullock • Ralph Burgard • Alan Burnham • Henry Butler • Emil J. Cadoo • John Cage • Frank L. Calabria • Darrell Calvin • Mary Canberg • James Carmel • Carl Carmer • Vinnette Carroll • Dominick Cascio • Richard Case • Ronald Cassetti • Gordon Chadwick • R. Philip Chamberlain • William Chanson • Schuyler Chapin • Remy Charlip • Lucia Chase • Anthony Checcia • Dominic Chianese • Fong Chow • John Christian • John Ciardi • Vincent Clarkin • William Cochrane • Eugene Coghill • Janet Coleman • Patricia Collins • Arthur Conescu • Ralph Cook • Raymond Cook • Janet MacFarlane Cooley • Steven A. Coons • Jane Costello • Janson Cox • Charles L. Crangle • Robert Creeley • Judith Crist • Evelyn Crochet • John M. Culkan, S. J. • Merce Cunningham • Donald Curran • Ruth Currier • James Curtin • Peter Cusick • Jean Dalrymple • Alice Daniel • Jacques D'Amboise • Eleanor D'Antuono • Martha Davies • Ossie Davis • Richard Davis • Harlow Dean • James E. Dean • Edwin Denby • Henry Diamond • Martin Dibner • Thea Dispeker • Alice Dockstader • Frederick J. Dockstader • Paul Doktor • Daniel Domb • Paul Dubois • Jane Dudley • James Duff • Janice Duff • Richard Duffalo • Gordon Duffy • James E. Duggan • Walter S. Dunn • Edward H. Dwight • Leonard B. Dworsky • James E. Dwyer • Marjorie Dycke • Mary Ellen Earl • Patricia Earle • Donald Eddy • Leonard Edelstein • Joseph Eger • Marcella Eisenberg • David Ellis • Richard Ellis • Geraldine Elmer • Roger Englander • Donald Engle • Paul Engle • Randall Enos • Robert Epstein • Alexander Ewing • Maskell Ewing • Dorothy Facer • Kingsley C. Fairbridge • Joseph Farrell • Pauline Feingold • Judith Filenbaum • Dr. Herbert Finch • George Finckel • St. Julian Fishburne • Barbara Fisher • Isabelle Fisher • Jules Fisher • William R. Fisher • James Marston Fitch • Patricia Fitzgerald • Hugh Flick • Bernd Foerster • Leon Fokine • Thomas Folds • Lukas Foss • Rudy Franchi • Mary Frank • Barbara Franco • Richard D. Freed • Doris Freedman • Ira Friedlander • Charles Froom • Robert E. Funk • Herbert S. Gardner • R. Niell Gardner • Sally W. Gardner • Georgina Geddis • Emily Genauer • Henry Gernhardt • Clark Gesner • Philip Gifford • Daniel Gilbert • O. Charles Giordano • M. J. Gladstone • Tom Glaser • David Glazer • Jacob Glick • Wilbur H. Glover • Frank Godfrey • Joseph Golden • Michael Goldman • Robert Goldwater • Mary Gordon • Rubin L. Gorewitz • Paul Gottlieb • Murray Goulde • Thomas Grabien • Robert Graff • Jane des Grange • Nat Greenberg • Amy Greenfield • Lewis S. Greenleaf III • Paul Greenshield • Els Grelinger • Annette Grob • Frank Grosso • Jean Guest • Henry Guettel • Mary Rodgers Guettel • Per Guldbeck • Allan Gussow • Otto Guth • Ivars Gutmanis • Fred T. Hall • Elizabeth Hallahan • Edward P. Hamilton • Marie Hamilton • Paul Hamlin • Rita Hammond • Wynn Handman • R. Philip Hanes, Jr. • Nancy Hanks • Katherine Hanna • Rollin V. Hanson • Hugh Hardy • David Hare • Rene d'Harnoncourt • Harriet Harrington • William J. Harris • Jay Harrison • Lou S. Hart • Ronald Hartman



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*Council members and staff. From top: Mrs. Richard Rodgers, F. W. Richmond; Simone Swan, Arthur Kerr, Max L. Arons; Harry Deutsch, Mrs. Harmar Brereton.*





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Top to bottom: Henry Allen Moe, Mrs. David Levene;  
Philip Yenawine, Thomas P. F. Hoving; Hy Faine,  
Simone Swan.





## Acknowledgments

During the course of each year, a certain amount of ebbing and flowing of personnel seems more and more to be an aspect of the Council's life-style. A built-in part of this traffic problem is usually accounted for by the fact that in accordance with the law three Council members are replaced with new appointments by the Governor each year. However, this year, with great wisdom I thought, Governor Rockefeller reappointed Seymour H. Knox as Chairman, Henry Allen Moe as Vice Chairman of the Council and Louis Clark Jones. In making the appointments, the Governor acknowledged the considerable and dedicated guidance these three individuals have given the Council since its formation in 1960. The acknowledgment deserves repeating here.

The departures from the staff have not been matters of legal determination. Janice Duff, now Mrs. Martin Kaufmann, left the battle against urban clutter for the pastoral scene of a North Carolina farm; Susanna Mauser left us for the piano. Janice supervised the Museum Aid Program's first formative year with intelligence, understanding, and the rare quality of gentle sympathy. Sue set up the Poetry Program, revised the Young Artists' project, and ran Educational Presentations—all with dazzling efficiency, care, concern, and endless patience.

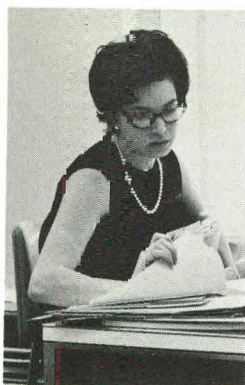
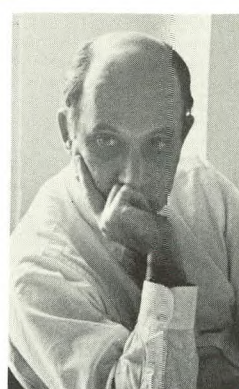
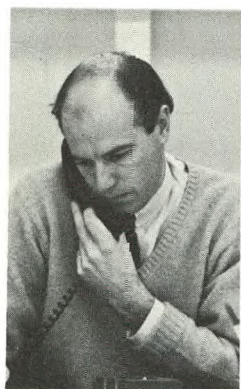
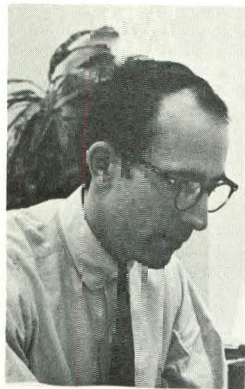
The help received from an array of other sources—most particularly from the panelists who help the Council evaluate its programs in each of the arts—has been considerable and greatly appreciated.

The State Education Department (through the offices of Vivienne Anderson and Associate Commissioners Walter Crewson and Hugh Flick), The State University of New York (through the willing energies of Dean Ernest Boyer and Dan Chamberlain) and the Parks Department of the City of New York have been extremely helpful on any number of occasions. The Associated Councils of the Arts and the National Endowment for the Arts have, as

always, been a constant source of aid, advice, assistance, and ideas. To the working contributions made by all the organizations, departments, and individuals mentioned—as well as many who are not—go collective thanks of both the Council and its staff.

*J.B.H.*





*Council staff. Left to right, top: Peter Bradley, Kenneth Dewey, Arthur Kerr, Allon Schoener. Center: Suzanne Fogelson, Constance Eiseman, Susan Stedman, Ellen Thurston. Bottom: Elaine Naramore, Susanna Mauser, program assistants and secretaries.*



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